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Downes
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ROSCIUS ANGLICANUS

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by

JOHN DOWNES

Edited by

THE REV. MONTAGUE SUMMERS

BENJAMIN BLOM New York/London

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1968

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TO

W. J. LAWRENCE

This small token of an old and much-valued friendship

INTRODUCTION

JOHN DOWNES, as he himself tells us in the address "To the Reader" which prefaces the "Roscius Anglicanus," was "Bookkeeper and Prompter" to the Company whereof Betterton shone as the most brilliant ornament, from the opening by Sir William Davenant of the theatre at Lincoln's Inn Fields, June, 1661, through their several migrations, for the space of five and forty years until October, 1706. Upon his retirement he conceived the happy thought of committing to paper a record of that lengthy period, well-nigh half a century, during which he had so faithfully served the theatre, together with some few recollections of the great actors he had so intimately known. It would appear that in his narrative he was trusting largely to memory, and that he had at hand few, if any, actual manuscript notes by which to check his chronicle. He was obviously aware that errors must inevitably creep in, and more than once he apologizes very humbly for any such inexactitude. Had he but kept some diary, however sparse, what ample and detailed annals might he not have left us! As it is the "Roscius Anglicanus" comprises but two and fifty pages, which, even were they co-ordinately apportioned—and such is far from being the case—assigns barely one little page to each crowded year. But we must gratefully accept the old prompter's tale as he chose to give it to us, and with all its brevities and blunders, its deficiencies and omissions, the "Roscius Anglicanus" remains for students of dramatic literature a document

of incalculable value. Moreover, John Downes had a style of his own, often awkward and abrupt, no doubt, yet not without a serious quaintness that smacks of a flavour and a charm long laid up in lavender. He is scarcely to be envied who cannot relish such phrases as: "it has since been Disputable among the Judicious, whether any Woman that succeeded him so Sensibly touch'd the Audience as he"; "it Rais'd her from her Bed on the Cold Ground, to a Bed Royal"; "the three last by force of Love were Erept the Stage"; "it took prodigiously"; "the Ladies, by their daily charming presence, gave it great Encouragement"; "Mrs. Bracegirdle, *by a Potent and Magnetick Charm in performing a Song in't, caus'd* the Stones of the Streets to fly in the Men's Faces."

With regard to the historical value of this chronicle I cannot do better than quote a leading authority, Mr. W. J. Lawrence, who in his "The Elizabethan Playhouse" admirably describes the "Roscius Anglicanus" of John Downes as: "A rambling stage record published in 1708, *when the quondam prompter who penned it was in the decline of his years and his intellect. Having little or no documentary evidence to rely upon, and fully conscious of the defectiveness of his memory, Downes takes shelter behind the hope that 'he is not very erroneous in his relation.' In the face of this warning, and owing to the difficulty of obtaining testing data, later historians have taken his statements largely on trust, and thereby perpetuated many a falsity. It cannot be too strongly emphasized that through slovenliness of arrangement the 'Roscius Anglicanus' is positively honeycombed with error. It is the perspective of the thing that is wholly wrong. In other words, the events related mostly took place, but seldom in the sequence indicated. It is the old story of a senile memory with nothing to check its vagaries.*

One takes it that Downes is least likely to have erred in dealing with matters which came directly under his own notice, when he was prompter at the old Duke's Theatre in Dorset Gardens."

At first sight this may seem a little severe, yet such indeed is not altogether the case. What is here insisted upon, and very rightly insisted upon with emphasis and warning, is that the chronology of John Downes must be regarded as utterly unreliable and uncertain. If this one proviso be kept in mind all other statements in the "Roscius Anglicanus" may be accepted, unless indeed we have positive evidence to the contrary from strictly contemporary sources of weight and recognized repute. Mr. Lawrence himself has in other places on more than one occasion borne witness to the unique value of Downes' record. It was solely the evidence of Downes, for example, which enabled our great scholar to unravel the many difficulties and contradictions that involved the various versions of "The Tempest," the adaptation by Dryden and Davenant, as distinguished from the Opera by Shadwell, a problem of no little importance and complexity.

Fortunately we are often able to correct the one grievous weakness of Downes, the chronology, and errors of this kind I have endeavoured to amend, as far as possible, in the present edition of the "Roscius Anglicanus." The date of production or of revival of each play mentioned by Downes will be found in the notes, save when in some few cases of revivals, e.g., *Middleton's "A Trick to Catch the Old One" and Brome's "The Sparagus Garden," these are not ascertainable. In some ways it would, perhaps, have been convenient for the student had such emendations been given at the bottom of each page in the shape of footnotes, but as I felt that a page facsimile of the original edition was essential such an arrangement, however useful, proved unpracticable.*

I have further appended a note upon each one of the very large number of names of actors and actresses mentioned by Downes. It is, I hope, superfluous to point out that these notes must not, of course, be taken as exhaustive biographies of the subject. Such a treatment would require many volumes. It has not even been possible to give a complete list of the rôles played by each performer, and accordingly I found myself obliged to record mainly the leading characters which an actor sustained in his career, those parts in fine best calculated to give a fair idea of his importance in the theatre as of the line he usually created on the boards. To have attempted any complete lists of the rôles sustained by Hart, Mohun, Betterton, Underhill, James Nokes, Anthony Leigh, Wilks, Booth, Cibber, Mrs. Barry, Mrs. Bracegirdle, Mrs. Leigh, Mrs. Mountfort, Mrs. Oldfield, and the rest, must have swelled the excursus to an inordinate and wholly disproportionate length. Moreover, in my forthcoming "History of the Restoration Stage" it is my intention to supply as far as possible such complete lists of the characters sustained by the many actors and actresses of that period.

I have already mentioned the essential importance of Downes' record to students of the drama, and it were impertinent to labour so recognized and self-evident a point.

The original edition of the "Roscius Anglicanus," 1708, here given in facsimile, is a piece of the last rarity. There were various issues, and in certain of these the author corrected some few of the more patent errors due to the printer's carelessness or haste. I have introduced into the body of the work the eight Errata to which attention is directed on the verso of the title in the exemplar used for this present edition, but in no other instance have I ventured to alter the tenor of the text, however faulty it may appear. Any such correction will be found in the Notes.

In 1789 *F. G. Waldron printed an edition of the "Roscius Anglicanus," an issue which presents a very indifferent and slovenly text. None the less it has become an uncommon and expensive book. In his advertisement Waldron draws attention to the fact that the "Roscius Anglicanus" was then "extremely scarce." He has furnished a few notes, some of which are due to his own pen, whilst others were collected from the remains of Thomas Davies, the actor, publisher, and miscellaneous writer, who had died four years previously, in* 1785. *It cannot be said that these inadequate illustrations contain anything of value; in fact they are disfigured by endless inaccuracies and impertinences.*

In 1886 *was issued a facsimile of the "Roscius Anglicanus" with an historical preface by Joseph Knight. One hundred and thirty-five copies were printed, of which only one hundred and twenty-five were for sale. That so limited an edition must soon become almost unobtainable was evident, and such has indeed proved the case.*

Knight's introduction, is as we should expect, eminently readable and well-informed, but it would have been better, perhaps, had it been a little more particular and less discursive. Mr. Robert W. Lowe, the author of an excellent monograph on Betterton, indicated various passages in the "Roscius Anglicanus" which needed attention, but these only amount to a bare fourteen in number, and the comments thereon are for the most part corrections of errors made by Waldron and Davies in dealing with these points. A few additional notes jotted down by Isaac Reed in his interleaved copy of Downes are also reproduced, but I do not find that these supply anything very material.

Of recent years considerable, although by no means undue, interest has been concentrated upon the theatre of the Restoration, a period all too long neglected and traduced. Definitive editions are being issued of Restoration authors;

the plays of Restoration dramatists have been revived with popularity and applause. The diligence of students is being directed to this era in a very large number of ways, and it is safe to prophesy that never again will these full-blooded and important years be allowed to fall into a background of disregard. To lovers of the drama and to dramatic scholars the "Roscius Anglicanus" cannot fail to be a work of supreme interest; nay, more, a book of reference which must always be at hand. It is necessary that an edition of Downes should be readily accessible.

When I first considered the issue of a reprint a little reflection showed me that it was a work of no small labour and many difficulties. If there were to be notes—and without notes any reprint were worthless, or what is worse actually detrimental as leading to a multiplicity of persistent error—such annotation must be very full. Yet, in one sense it could not be complete, for as Joseph Knight has aptly said: "A completely annotated edition of the 'Roscius Anglicanus,' such as Davies and Waldron dreamed of supplying, would be in fact a history of the revival of the stage." The editor is then confronted with the toilsome problems of selection, and accordingly I found myself obliged to sift the results of researches extending over well-nigh forty years. The nicest judgement is here required. A fact which is to a scholar a commonplace will need to be set out for the advantage of the student. Again, I have not hesitated to quote from Pepys and from Cibber's "Apology," although it may be argued that these two authorities will certainly be in the hands of all interested in this period. Yet it is surely necessary that a reader should have the pertinent passage immediately before him, and not be obliged to resort to his shelves to turn it up in one of many volumes. At the same time I have been sparing in my citations, and I have often indicated rather than transcribed at length. In each case the appropriate reference is given.

Lately our Dulcimaras of literature who are beginning to essay their prentice wits upon the editing of Reſtoration poets and dramatiſts, have bethought them of a trick to paraphraſe Pepys, Cibber, and others in their own jejune words which they throw to the world as ſomething wondrous original. It would have been an eaſy matter almoſt indefinitely to write excurſuſes upon Downes. There will, I think, be found in my annotations ſomething that is new and not a little which has not before been brought together.

As a uſeful appendix to the "Roſcius Anglicanus" I give "A Satyr upon the Players," a piece of great and intimate intereſt, now for the firſt time printed from the contemporary MS., mordant lines which hitherto have remained practically unknown.

It only remains for me moſt heartily to thank my old friend, our moſt eminent dramatic authority, Mr. W. J. Lawrence, for the kindly intereſt he has taken in my work, an intereſt which has often proved a ſource of inſpiration and ſtrength during the long and arduous task of gloſſing and commentary. To his writings I am in common with all who ſtudy the theatre continually indebted.

MONTAGUE SUMMERS.

Quis liber a mendis liber? uix ullus in orbe.
Semper habent mendas deuia prela suas.
Quas ergo inuenies hic mendas, candide lector,
Emenda, et mendis disce cauere tuis.

Roscius Anglicanus,

OR AN

HISTORICAL

REVIEW OF THE

STAGE:

After it had been Suppres'd by means of the late Unhappy Civil War, begun in 1641, till the Time of King *Charles* the II^s^. Restoration in *May* 1660. Giving an Account of its Rise again; of the Time and Places the Governours of both the Companies first Erected their Theatres.

The Names of the Principal Actors and Actresses, who Perform'd in the Chiefest Plays in each House. With the Names of the most taking Plays; and Modern Poets. For the space of 46 Years, and during the Reign of Three Kings, and part of our present Sovereign Lady Queen *ANNE*, from 1660, to 1706.

Non Audita narro, sed Comperta.

London, Printed and sold by *H. Playford*, at his House in *Arundel-street*, near the Water-side, 1708.

ERRATA.

PAge 2, *Read* Reeves, *for* Knight. P. 9 *r.* Cidaria, *for* Ciduria. P. 19, *line* 33, *r.* Four *for* Three. P. 12, *r.* Aquilius, *for* Aquitius. P. 28 *line* 17, *r.* Moleire, *for* Moleiro. P. 31 *line* 20, *leave out* John, *and r.* Wife of *Mr.* Antony Leigh. P. 35 *line* 2, *leave out* was, *between* all *and* things. P. 32, *line* 15 *r. Sir* Symon Softhead, *for* Simeon Lofthead.

TO THE READER.

THE *Editor of the ensuing Relation, being long Conversant with the Plays and Actors of the Original Company, under the Patent of Sir* William Davenant, *at his Theatre in* Lincolns-Inn-Fields, *Open'd there* 1662. *And as Book-keeper and Prompter, continu'd so, till* October 1706. *He Writing out all the Parts in each Play; and Attending every Morning the Actors Rehearsals, and their Performances in Afternoons; Emboldens him to affirm, he is not very Erronious in his Relation. But as to the Actors of* Drury-Lane *Company, under*

To the Reader.

under Mr. Thomas Killigrew, *he having the Account from Mr.* Charles Booth *sometimes Book-keeper there; If he a little Deviates, as to the Successive Order, and exact time of their Plays Performances, He begs Pardon of the Reader, and Subscribes himself,*

His very Humble Servant,

John Downes.

Roscius

Roscius Anglicanus,

OR AN HISTORICAL REVIEW OF THE STAGE.

IN the Reign of King *Charles* the First, there were Six Play Houses allow'd in Town: The *Black-Fryars* Company, His Majesty's Servants; The Bull in St. *John's-street*; another in *Salisbury Court*; another call'd the *Fortune*; another at the *Globe*; and the Sixth at the Cock-Pit in *Drury-Lane*; all which continu'd Acting till the beginning of the said Civil Wars. The scattered Remnant of several of these Houses, upon King *Charles*'s Restoration, Fram'd a Company who Acted again at the Bull, and Built them a New House in *Gibbon's Tennis Court* in *Clare-Market*; in which Two Places they continu'd Acting all 1660, 1661, 1662 and part of 1663. In this time they Built them a New Theatre in *Drury Lane*: Mr. *Thomas Killigrew* gaining a Patent from the King in order

order to Create them the King's Servants; and from that time, they call'd themselves his Majesty's Company of Comedians in *Drury-Lane*.

Whose Names were, *viz.*

Mr. *Theophilus Bird.*
Mr. *Hart.*
Mr. *Mohun.*
Mr. *Lacy.*
Mr. *Burt.*
Mr. *Cartwright.*
Mr. *Clun.*
Mr. *Baxter.*
Mr. *Robert Shatterel.*
Mr. *William Shatterel.*
Mr. *Duke.*
Mr. *Hancock.*
Mr. *Kynaston.*
Mr. *Wintersel.*
Mr. *Bateman.*
Mr. *Blagden.*

Note, these following came not into the Company, till after they had begun in *Drury-Lane*.

Mr. *Hains.*
Mr. *Griffin.*
Mr. *Goodman.*
Mr. *Lyddoll.*
Mr. *Charleton*
Mr. *Sherly.*
Mr. *Beeston.*

These Four were Bred up from Boys, under the Master ACTORS.

Mr. *Bell.*
Mr. *Reeves.*
Mr. *Hughs.*
Mr. *Harris.*

Women.

Mrs. *Corey.*
Mrs. *Ann Marshall.*
Mrs. *Eastland.*
Mrs. *Weaver.*
Mrs. *Uphill.*
Mrs. *Knep.*
Mrs. *Hughs.*

NOTE, these following came into the Company some few Years after.

Mrs. *Boutel.*
Mrs. *Ellin Gwin.*
Mrs. *James.*
Mrs. *Rebecca.*

Mrs. *Rebecca Marshall.*	Mrs. *Verjuice.*
Mrs. *Rutter.*	Mrs. *Reeves.*

The Company being thus Compleat, they open'd the New Theatre in *Drury-Lane*, on *Thursday* in *Easter* Week, being the 8*th*, Day of *April* 1663, With the Humorous Lieutenant.

Note, this Comedy was Acted Twelve Days Successively.

I.

The Humorous Lieutenant.

King,	Mr. *Wintersel.*
Demetrius,	Mr. *Hart.*
Seleucus,	Mr. *Burt.*
Leontius,	Major *Mohun.*
Lieutenant,	Mr. *Clun.*
Celia,	Mr[s]. *Marshal.*

II.

Rule a Wife, and have a Wife.

Don Leon,	Major *Mohun.*
Don John Decastrio,	Mr. *Burt.*
Michael Perez,	Mr. *Hart.*
Cacafago,	Mr. *Clun.*
Margareta,	Mrs. *Ann Marshal.*
Estifania,	Mrs. *Boutell.*

III.

The Fox.

Volpone

Volpone,	Major *Mohun.*
Mosca,	Mr. *Hart.*
Corbachio,	Mr. *Cartwright.*
Voltore,	Mr. *Shatterel.*
Corvino,	Mr. *Burt.*
Sir Politique Would-be,	Mr. *Lacy.*
Peregrine,	Mr. *Kynaston.*
Lady Woud-be,	Mrs. *Corey.*
Celia,	Mrs. *Marshal.*

IV.

The Silent Woman.

Morose,	Mr. *Cartwright.*
True-Wit,	Major *Mohun.*
Cleremont,	Mr. *Burt.*
Dauphin,	Mr. *Kynaston.*
Sir Amorous,	Mr. *Wintersel.*
Sir John Daw,	Mr. *Shatterel.*
Captain Otter,	Mr. *Lacy,*
Epicene,	Mrs. *Knep.*
Lady Haughty,	Mrs. *Rutter.*
Mrs. Otter.	Mrs. *Corey.*

V.

The Alchemist.

Subtil,	Mr. *Wintersel.*
Face,	Major *Mohun.*
Sir Ep. Mammon,	Mr. *Cartwright.*
Surly,	Mr. *Burt.*
Ananias,	Mr. *Lacy.*

Wholesome

Wholesome,	Mr. *Bateman.*
Dol. Common,	Mrs. *Corey.*
Dame Plyant,	Mrs. *Rutter.*

VI.

The Maids Tragedy.

King,	*Mr. Wintersel.*
Melantius,	Major *Mohun.*
Amintor,	*Mr. Hart.*
Calianax,	*Mr. Shatterel.*
Evadne,	*Mrs. Marshal.*
Aspatia,	*Mrs. Boutel.*

VII.

King and no King.

Arbaces,	*Mr. Hart.*
Tygranes,	*Mr. Burt.*
Mardonius,	Major *Mohun.*
Gobrias,	*Mr. Wintersel.*
Lygones,	*Mr. Cartwright.*
Bessus,	*Mr. Shotterel.*
Arane,	*Mrs. Corey.*
Panthea.	Madam *Gwin.*

VIII.

Rollo, Duke of *Normandy.*

Rollo,	*Mr. Hart.*
Otto,	*Mr. Kynaston.*
Aubrey,	Major *Mohun.*

La Torch

La Torch,	*Mr. Burt.*
Dutchess,	*Mrs. Corey.*
Edith,	*Mrs. Marshal.*

X.

The Scornful Lady.

Elder Loveless,	*Mr. Burt.*
Younger Loveless,	*Mr. Kynaston.*
Welford,	*Mr. Hart.*
Sir Roger,	*Mr. Lacy.*
The Lady,	*Mrs. Marshal.*
Martha,	*Mrs. Rutter.*
Abigail,	*Mrs. Corey.*

XI.

The Elder Brother.

Charles,	*Mr. Burt.*
Eustace,	*Mr. Kynaston.*
Their Father,	*Mr. Loveday.*
The Uncle,	*Mr. Gradwel.*
Charles's Man,	*Mr. Shotterel.*
Lady,	*Mrs. Rutter.*
Lilia Bianca,	*Mrs. Boutel.*

XII.

The Moor of *Venice.*

Brabantio,	*Mr. Cartwright.*
Moor,	*Mr. Burt.*
Cassio,	*Mr. Hart.*

Jago,

Jago,	Major *Mohun.*
Roderigo,	*Mr. Beeſton.*
Desdemona,	*Mrs. Hughs.*
Emilia,	*Mrs. Rutter.*

XIII.

King *Henry* the Fourth.

King,	Mr. *Wintersel.*
Prince,	Mr. *Burt.*
Hotspur,	Mr. *Hart.*
Falſtaff,	Mr. *Cartwright.*
Poyns,	Mr. *Shotterel.*

XIV.

The Maiden Queen.

Lysimantes,	Mr. *Burt.*
Philocles,	Major *Mohun.*
Celadon,	*Mr. Hart.*
Queen,	*Mrs. Marſhal.*
Aſteria,	*Mr*[s]. *Knep.*
Florimel,	*Mrs. Elen. Gwin.*
Melissa,	*Mrs. Corey.*

XV.

Mock Astrologer.

Don Alonzo,	*Mr. Wintersel.*
Don Lopez,	*Mr. Burt.*
Belamy,	*Major Mohun.*
Wildblood,	*Mr. Hart.*

Maskal,

Maskal,	*Mr. Shatterel.*
Theodosia,	*Mrs. Hughs.*
Jacyntha,	*Mrs. Elen. Gwin.*
Aurelia,	*Mrs. Quyn.*

XV.

Julius Cæsar.

Julius Cæsar,	*Mr. Bell.*
Cassius,	Major *Mohun.*
Brutus,	*Mr. Hart.*
Anthony,	*Mr. Kynaston.*
Calphurnia,	*Mrs. Marshal.*
Portia,	*Mrs. Corbet.*

Note, That these being their Principal Old Stock Plays; yet in this Interval from the Day they begun, there were divers others Acted,

As
Cataline's Conspiracy.
The Merry Wives of *Windsor*.
The Opportunity.
The Example.
The Jovial Crew.
Philaster.
The Cardinal.
Bartholomew-Fair.
The Chances.
The Widow.
The Devil's an Ass.
Argulus and *Parthenia*.
Every Man in his Humour.
Every Man out of Humour.
The Carnival.
Sejanus.

The

As
The Merry Devil of *Edmunton*.
Vittoria Corumbona.
The Beggars Bush.
The Traytor.
Titus Andronicus.

These being Old Plays, were Acted but now and then; yet being well Perform'd, were very Satisfactory to the Town.

Next follow the Plays, Writ by the then *Modern Poets*, As,

The *Indian* Emperour.

Emperour,	Major *Mohun*.
Odmar,	Mr. *Wintersel*.
Guymor,	Mr. *Kynaston*.
Priest,	Mr. *Cartwright*.
Cortez,	Mr. *Hart*.
Vasquez,	Mr. *Burt*.
Cidaria,	Mrs. *Ellen Gwin*.
Almeria,	Mrs. *Marshall*.

Plain Dealer.

Manly,	Mr. *Hart*.
Freeman,	Mr. *Kynaston*.
Vernish,	Mr. *Griffin*.
Novel,	Mr. *Clark*.
Major Oldfox,	Mr. *Cartwright*.
Lord Plausible,	Mr. *Haines*.

Jerry

Jerry Blackacre,	Mr. *Charleton.*

Women.

Olivia,	Mrs. *Marshall.*
Fidelia,	Mrs. *Boutel.*
Eliza,	Mrs. *Knep.*
Widow Blackacre,	Mrs. *Corey.*

Tyrannick Love.

Maximin,	Major *Mohun.*
Porphyrius,	Mr. *Hart.*
Placidius,	Mr. *Kynaston.*
Nigrinus,	Mr. *Beeston.*
Amariel,	Mr. *Bell.*
Charinus,	Mr. *Harris.*
Valerius,	Mr. *Lydal.*
Albinus,	Mr. *Littlewood.*
Apollonius,	Mr. *Cartwright.*

Women.

Empress,	Mrs. *Marshall.*
Valeria,	Mrs. *Ellin Gwin.*
St. Catherine,	Mrs. *Boutel.*
Nacur,	Mrs. *Knep.*
Damilcar,	Mrs. *James.*

Aureng Zeb.

Old Emperour,	Major *Mohun.*
Aureng Zeb *his Son*,	Mr. *Hart.*
Moral *the Younger Son*,	Mr. *Kynaston.*
Arimant.	Mr. *Wintersel.*

Women.

Women.

Nourmahal *the Empress*,	*Mrs. Marshal.*
Indamora,	*Mrs. Cox.*
Melesinda,	*Mrs. Corbet.*

Alexander the Great.

Alexander,	*Mr. Hart.*
Clytus,	Major *Mohun.*
Lysimachus,	*Mr. Griffin.*
Hephestion,	*Mr. Clark.*
Cassander,	*Mr. Kynaston.*
Polyperchon.	*Mr. Goodman.*

Women.

Sysigambis,	*Mrs. Corey.*
Statyra,	*Mrs. Boutell.*
Roxana,	*Mrs. Marshall.*

All for Love, or the World well Lost.

Marc Anthony,	*Mr. Hart.*
Ventidius *his General*,	Major *Mohun.*
Dolabella *his Friend*,	Mr. *Clark.*
Alexas *the Queens Enuch*,	*Mr. Goodman.*
Seraphion,	*Mr. Griffin.*

Women.

Cleopatra,	*Mrs. Boutell.*
Octavia,	*Mrs. Corey.*

The

The Assignation, or Love in a Nunnery.

Duke of Mantua,	Major *Mohun.*
Prince Frederick,	Mr. *Kynaston.*
Aurelian,	Mr. *Hart.*
Camillo *his Friend*,	Mr. *Burt.*
Mario,	Mr. *Cartwright.*
Ascanio *Page*,	Mr. *Reeves.*
Benito,	Mr. *Haines.*

Women.

Sophronia,	Mrs. *James.*
Lucretia,	Mrs. *Marshall.*
Hyppolita *a Nun*,	Mrs. *Knep.*
Laura,	Mrs. *Boutel.*
Violetta,	Mrs. *Cox.*

Mythridates King of *Pontus.*

Mythridates,	Major *Mohun.*
Ziphares,	Mr. *Hart.*
Pharnaces,	Mr. *Goodman.*
Archelaus,	Mr. *Griffin.*
Pelopidus,	Mr. *Wintersel.*
Aquilius,	Mr. *Clark.*

Women.

Monima,	Mrs. *Corbet.*
Semandra,	Mrs. *Boutel.*

The

The Destruction of *Jerusalem.*

Titus Vespasian,	*Mr. Kynaston.*
Phraartes,	*Mr. Hart.*
Matthias *high Priest.*	Major *Mohun.*
John,	*Mr. Cartwright.*

Women.

Clarona *D.to* Matthias,	*Mrs. Boutell.*
Queen Berenice,	*Mrs Marshall.*

Marriage Alamode.

Polydamus,	*Mr. Wintersel.*
Leonidas,	*Mr. Kynaston.*
Harmogenes,	*Mr. Cartwright.*
Rhodophil,	Major *Mohun.*
Palamede,	*Mr. Burt.*

Women.

Palmira,	Mrs *Cox.*
Amathea,	Mrs *James.*
Doralice,	Mrs *Marshall.*
Melantha,	Mrs *Boutell.*

The Unhappy Favourite, or the Earl of *Essex.*

The Earl of Essex,	Mr. *Clark.*
The E. of Southampton,	Mr *Griffin.*
Lord Burleigh,	Major *Mohun.*

Women

Women.

Queen Elizabeth,	Mrs. *Gwin.*
Countess of Rutland,	Mrs. *Cook.*
Countess of Nottingham,	Mrs. *Corbet.*

The Black Prince.

King Edward the 3*d*,	Major *Mohun.*
King John *of* France,	Mr. *Wintersel.*
The Black Prince,	Mr. *Kynaston.*
Lord Delaware,	Mr. *Hart.*
Count Gueselin,	Mr. *Burt.*
Lord Latimer,	Mr. *Cartwright.*

Women.

Alizia,	Mrs. *Gwin.*
Plantagenet,	Mrs. *Marshall.*
Cleorin,	Mrs. *Corey.*
Valeria *Disguis'd*,	F. *Damport.*
A Lady,	Betty *Damport.*

The Conquest of *Granada*, 2 Parts.

Mahomet Boabdelin *last King of* Granada,	Mr. *Kynaston.*
Prince Abdalla,	Mr. *Lydal.*
Abdemelech,	Major *Mohun.*
Abenamar,	Mr. *Cartwright.*
Almanzer,	Mr. *Hart.*
Ferdinand *K. of* Spain,	Mr. *Littlewood.*
Duke of Arcos.	Mr. *Bell.*

Women.

Women.

Almahide, *Q. of* Gran.	Mrs. *Ellen Gwin.*
Lindaraxa,	Mrs. *Marshall.*
Benzaida,	Mrs. *Boutell.*
Esperanza,	Mrs. *Reeves.*
Isabella *Q. of* Spain,	Mrs. *James.*

Sophonisba, or *Hanibal's* Overthrow.

Hannibal,	Major *Mohun.*
Maherbal,	Mr. *Burt.*
Bomilcar,	Mr. *Wintersel.*
Scinio,	Mr. *Kynaston.*
Lelius,	Mr. *Lydall.*
Massinissa,	Mr. *Hart.*
Massina,	Mr. *Clark.*

Women.

Sophonisba,	Mrs. *Cox.*
Rosalnida.	Mrs. *Boutel.*

Note, All the foregoing, both Old and Modern Plays being the Principal in their Stock and most taking, yet, they Acted divers others, which to Enumerate in order, wou'd tire the Patience of the Reader. *As Country Wife*; *Love in a Wood*; *St. Jame's-Park*; *Amboina*; *The Cheats*; *Selindra*; *The Surprizal*; *Vestal Virgin*; *The Committee*; *Love in a Maze*; *The Rehearsal*: In which last, Mr. *Lacy*,

For

For his Just Acting, all gave him due Praise,
His Part in the Cheats, Jony Thump, Teg *and* Bayes,
In these Four Excelling; The Court gave him the Bays.

And many others were Acted by the Old Company at the Theatre Royal, from the time they begun, till the Patent descended to Mr. *Charles Killigrew*, which in 1682, he join'd it to Dr. *Davenant*'s Patent, whose Company Acted then in *Dorset* Garden, which upon the Union, were Created the King's Company: After which, Mr. *Hart* Acted no more, having a Pension to the Day of his Death, from the United Company.

I must not Omit to mention the Parts in several Plays of some of the Actors; wherein they Excell'd in the Performance of them. *First*, Mr. *Hart*, in the Part of *Arbaces*, in King and no King; *Amintor*, in the Maids Tragedy; *Othello*; *Rollo*; *Brutus*, in *Julius Cæsar*; *Alexander*, towards the latter End of his Acting; if he Acted in any one of these but once in a Fortnight, the House was fill'd as at a New Play, especially *Alexander*, he Acting that with such Grandeur and Agreeable Majesty, That one of the Court was pleas'd to Honour him with this Commendation; That *Hart* might Teach any King on Earth how to Comport himself: He was no less Inferior in Comedy; as *Mosca* in the Fox; *Don John* in the Chances, *Wildblood* in the Mock Astrologer; with sundry other Parts. In all the Comedies and Tragedies, he was concern'd he Perform'd with that Exactness and Perfection, that not any of his Successors have Equall'd him.

Major

Major *Mohun*, he was Eminent for *Volpone*; *Face* in the *Alchymist*; *Melantius* in the Maids Tragedy; *Mardonius*, in King and no King; *Cassius*, in *Julius Cæsar*; *Clytus*, in *Alexander*; *Mithridates*, &c. An Eminent Poet seeing him Act this last, vented suddenly this Saying; Oh *Mohun, Mohun! Thou little Man of Mettle, if I should Write a* 100 *Plays, I'd Write a Part for thy Mouth*; in short, in all his Parts, he was most Accurate and Correct.

Mr *Wintersel*, was good in Tragedy, as well as in Comedy, especially in Cokes in *Bartholomew-Fair*; that the Famous Comedian *Nokes* came in that part far short of him.

Then *Mr. Burt*, *Shatterel*, *Cartwright* and several other good Actors, but to Particularize their Commendations wou'd be too Tedious; I refer you therefore to the several Books, their Names being there inserted.

Next follows an Account of the Rise and Progression, of the Dukes Servants; under the Patent of Sir *William Davenant* who upon the said Junction in 1682, remov'd to the Theatre Royal in *Drury-Lane*, and Created the King's Company.

In the Year 1659, General *Monk*, Marching then his Army out of *Scotland* to *London*. Mr. *Rhodes* a Bookseller being Wardrobe-Keeper formerly (as I am inform'd) to King *Charles* the First's, Company of Comedians in *Black-Friars*; getting a License from the then Governing State, fitted up a House then for Acting call'd the *Cock-Pit* in *Drury-Lane*, and in a short time Compleated his Company.

Their

Their Names were, *viz.*

Mr. *Betterton.*
Mr. *Sheppy.*
Mr. Lovel.
Mr. Lilliſton.
Mr. Underhill.
Mr. Turner.
Mr. Dixon.
Robert Nokes.

Note, These six commonly Acted Women's Parts.

Mr. Kynaſton.
James Nokes.
Mr. Angel.
William Betterton.
Mr. Mosely.
Mr. Floid.

The Plays there Acted were,

The Loyal Subject.
Maid in the Mill.
The Wild Goose Chase.
The *Spaniſh* Curate.
The *Mad* Lover.
Pericles, Prince of *Tyre.*
A Wife for a *Month.*
Rule Wife and have a Wife.
The *Tamer* Tam'd.
The Unfortunate Lovers.
Aglaura.
Changling.
Bondman. *With divers others.*

Mr. Betterton, being then but 22 Years Old, was highly Applauded for his Acting in all these Plays, but especially, For the Loyal Subject; The *Mad* Lover; *Pericles*; The Bondman: *Deflores*, in the Changling; his Voice being then as Audibly ſtrong, full and Articulate, as in the Prime of his Acting.

Mr.

Mr. Sheppy Perform'd *Theodore* in the Loyal Subject; Duke *Altophil*, in the Unfortunate Lovers; *Asotus*, in the Bondman, and several other Parts very well; But above all the Changling, with general Satisfaction.

Mr. Kynaston Acted *Arthiope*, in the Unfortunate Lovers; The Princess in the *Mad* Lover; *Aglaura*; *Ismenia*, in the *Maid* in the *Mill*; and several other Womens Parts; he being then very Young made a Compleat Female Stage Beauty, performing his Parts so well, especially *Arthiope* and *Aglaura*, being Parts greatly moving Compassion and Pity; that it has since been Disputable among the Judicious, whether any Woman that succeeded him so Sensibly touch'd the Audience as he.

Mr. James Nokes Acted first, The *Maid* in the *Mill*; after him *Mr. Angel*; *Aminta* in the same Play was Acted by *Mr. William Betterton* (who not long after was Drown'd in Swimming at *Wallingford*) They Acted several other Womens Parts in the said Plays, very Acceptable to the Audience: *Mosely* and *Floid* commonly Acted the Part of a Bawd and Whore.

In this Interim, Sir *William Davenant* gain'd a Patent from the King, and Created Mr. *Betterton* and all the Rest of *Rhodes*'s Company, the King's Servants; who were Sworn by my Lord *Manchester* then Lord Chamberlain, to Serve his Royal Highness the Duke of *York*, at the Theatre in *Lincoln's-Inn Fields*.

Note, *The three following, were new Actors taken in by Sir* William, *to Compleat the Company he had from Mr.* Rhodes.

Mr *Harris*

Mr. *Harris.*	Mr. *Richards.*
Mr. *Price.*	*Mr. Blagden.*

The Five following came not in till almoſt a Year after they begun.

Mr. *Smith.*	Mr. *Young.*
Mr. *Sandford.*	Mr. *Norris.*
Mr. *Medburn.*	

Sir *William Davenant*'s Women Actresses were,

Note, These Four being his Principal Actresses, he Boarded them at his own House.

Mrs. *Davenport.*	Mrs. *Davies.*
Mrs. *Saunderson.*	Mrs. *Long.*
Mrs. *Ann Gibbs.*	Mrs. *Holden.*
Mrs. *Norris.*	Mrs. *Jennings.*

His Company being now Compleat, Sir *William* in order to prepare Plays to Open his Theatre, it being then a Building in *Lincoln's-Inn Fields*, His Company Rehears'd the Firſt and Second Part of the Siege of *Rhodes*; and the Wits at *Pothecaries-Hall*: And in Spring 1662, Open'd his House with the said Plays, having new Scenes and Decorations, being the firſt that e're were Introduc'd in *England*. Mr. *Betterton*, Acted Soly-man the Magnificent; Mr. *Harris*, *Alphonso*; Mr. *Lilliſton*, *Villerius* the Grand Maſter; *Mr. Blagden* the Admiral; Mrs. *Davenport*, *Roxolana*; Mrs. *Sanderson* Ianthe: All

All Parts being Justly and Excellently Perform'd; it continu'd Acting 12 Days without Interruption with great Applause.

The next was the Wits, a Comedy, Writ by Sir *William Davenant*; The Part of the Elder *Palatine*, Perform'd by *Mr. Betterton*; The Younger *Palatine* by *Mr. Harris*, Sir *Morgly Thwack*, by *Mr. Underhill* Lady *Ample*, by *Mrs. Davenport:* All the other Parts being exactly Perform'd; it continu'd 8 Days Acting Successively.

The Tragedy of *Hamlet*; *Hamlet* being Perform'd by *Mr. Betterton*, Sir *William* (having seen *Mr. Taylor* of the *Black-Fryars* Company Act it, who being Instructed by the Author *Mr. Shaksepeur*) taught Mr. *Betterton* in every Particle of it; which by his exact Performance of it, gain'd him Esteem and Reputation, Superlative to all other Plays. *Horatio* by *Mr. Harris*; The King by *Mr. Lilliston*; The Ghost by *Mr. Richards*, (after by *Mr. Medburn*) *Polonius* by *Mr. Lovel*; *Rosencrans* by *Mr. Dixon*; *Guilderstern* by *Mr. Price*; *1st*, Grave-maker, by *Mr. Underhill*: The *2d*, by *Mr. Dacres*; The Queen, by *Mrs. Davenport*; *Ophelia*, by *Mrs. Sanderson*: No succeeding Tragedy for several Years got more Reputation, or Money to the Company than this.

Love and Honour, wrote by Sir *William Davenant*: This Play was Richly Cloath'd; The King giving Mr. *Betterton* his Coronation Suit, in which, he Acted the Part of Prince *Alvaro*; The Duke of *York* giving Mr. *Harris* his, who did Prince *Prospero*; And my Lord of *Oxford*, gave Mr. *Joseph Price* his, who did *Lionel* the

the Duke of *Parma*'s Son; The Duke was Acted by Mr. *Lillifton*; *Evandra*, by Mrs. *Davenport*, and all the other Parts being very well done: The Play having a great run, Produc'd to the Company great Gain and Estimation from the Town.

Romeo and *Juliet*, Wrote by Mr. *Shakespear*: *Romeo*, was Acted by Mr. *Harris*; *Mercutio*, by Mr. *Betterton*; Count *Paris*, by Mr. *Price*; The *Fryar*, by Mr. *Richards*; *Sampson*, by Mr. *Sandford*; *Gregory*, by Mr. *Underhill*; *Juliet*, by Mrs. *Saunderson*; Count *Paris*'s Wife, by Mrs. *Holden*.

Note, There being a Fight and Scuffle in this Play, between the House of *Capulet*, and House of *Paris*; Mrs. *Holden* Acting his Wife, enter'd in a *Hurry*, Crying, O my Dear *Count*! She Inadvertently left out, O, in the pronuntiation of the Word *Count*! giving it a Vehement Accent, put the House into such a Laughter, that *London* Bridge at low-water was silence to it.

This Tragedy of *Romeo* and *Juliet*, was made some time after into a Tragi-comedy, by Mr. *James Howard*, he preserving *Romeo* and *Juliet* alive; so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragicomical another; for several Days together.

The Adventures of five Hours, Wrote by the Earl of *Briſtol*, and Sir *Samuel Tuke*: This Play being Cloath'd so Excellently Fine in proper Habits, and Acted so juſtly well. Mr. *Betterton*, Acting *Don Henriq*; Mr. *Harris*, *Antonio*; Mr. *Young*, *Octavio*; Mr. *Underhill*, *Diego*; Mr. *Sandford*, *Ernesto*; Mr. *Smith*, the *Corrigidor*; Mr. *Price*, *Silvio*; Mrs. *Davenport*, *Camilla*; Mrs. *Betterton*,

Betterton, *Portia*; *Mrs. Long*, *Flora*. It took Successively 13 Days together, no other Play Intervening.

Twelfth Night, Or what you will; Wrote by *Mr. Shakespear*, had mighty Success by its well Performance: Sir *Toby Belch*, by *Mr. Betterton*; Sir *Andrew Ague-Cheek*, by *Mr. Harris*; *Fool*, by *Mr. Underhill*; *Malvolio* the Steward, by *Mr. Lovel*; *Olivia*, by *Mrs. Ann Gibbs*; All the Parts being justly Acted Crown'd the Play. Note, *It was got up on purpose to be Acted on Twelfth Night.*

The Villain, Written by *Major Thomas Porter*; this Play by its being well perform'd, had Success extremly beyond the Company's Expectation. *Mr. Betterton*, Acting *Monsieur Brisac*, *Mr. Harris*, *Monsieur Beanpré*; Governour, *Mr. Lilliston*; *Bontefeu*, *Mr. Young*.

Maligni, the Villain; *Mr. Saunford*, *Coligni*; the Scriveners Son, by that Inimitable Sprightly Actor, *Mr. Price*; (especially in this part) *Bellmont*, by *Mrs. Betterton*: It Succeeded 10 Days with a full House, to the last,

The Rivals, A Play, Wrote by Sir *William Davenant*; having a very Fine Interlude in it, of Vocal and Instrumental *Musick*, mixt with very Diverting Dances; *Mr. Price* introducing the Dancing, by a short Comical Prologue, gain'd him an Universal Applause of the Town The Part of *Theocles*, was done by *Mr. Harris*; *Philander*, by *Mr. Betterton*; *Cunopes* the Jailor, by *Mr. Underhill*: And all the Womens Parts admirably Acted; chiefly *Celia*, a Sheperdess being *Mad* for Love; especially in Singing several Wild and *Mad* Songs.

My

My Lodging it is on the Cold Ground, &c. She perform'd that so Charmingly, that not long after, it Rais'd her from her Bed on the Cold Ground, to a Bed Royal. The Play by the Excellent performance; lasted uninterruptly Nine Days, with a full Audience.

King *Henry* the *8th*, This Play, by Order of Sir *William Davenant*, was all new Cloath'd in proper Habits: The King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip-staves, new Scenes: The part of the King was so right and justly done by Mr. *Betterton*, he being Instructed in it by Sir *William*, who had it from Old Mr. *Lowen*, that had his Instructions from Mr. *Shakespear* himself, that Idare and will aver, none can, or will come near him in this Age, in the performance of that part: Mr. *Harris*'s, performance of Cardinal *Wolsey*, was little Inferior to that, he doing it with such just State, Port and Mein, that I dare affirm, none hitherto has Equall'd him: The Duke of *Buckingham*, by Mr. *Smith*; *Norfolk*, by Mr. *Nokes*; *Suffolk*, by Mr. *Lillifton*; Cardinal *Campeius* and *Cranmur*, by Mr. *Medburn*; Bishop *Gardiner*, by Mr. *Underhill*; Earl of *Surry*, by Mr. *Young*; Lord *Sands*, by Mr. *Price*; Mrs. *Betterton*, Queen *Catherine*; Every part by the great Care of Sir *William*, being exactly perform'd; it being all new Cloath'd and new Scenes; it continu'd Acting 15 Days together with general Applause.

Love in a Tub, Wrote by Sir *George Etheridge*; Mr. *Betterton*, performing Lord *Beauford*; Mr. *Smith*, Colonel *Bruce*; Mr. *Norris*, *Lovis*; Mr. *Nokes*, Sir *Nicholas Cully*; Mr. *Underhill*, *Palmer*; Mr.

Mr. *Saunford*, Wheadle; Mrs. *Betterton*, *Graciana*; Mrs. *Davies*, *Aurelia*; Mrs. *Long*, the Widow; Mr. *Harris*, Sir *Frederick Frollick*; Mr. *Price*, *Dufoy*.

Sir Nich'las, *Sir* Fred'rick; *Widow and* Dufoy, *Were not by any so well done*, Mafoy:

The clean and well performance of this Comedy, got the Company more Reputation and profit than any preceding Comedy; the Company taking in a Months time at it 1000*l*.

Cutter of *Coleman-ſtreet*; Written by Mr. *Abraham Cowley*; Colonel *Jolly*, perform'd by Mr. *Betterton*; Old *True-man*, by Mr. *Lovel*; Young *True-man*, Mr. *Harris*; *Cutter*, Mr. *Underhill*; Captain *Worme*, Mr. *Sandford*, Parson *Soaker*, Mr. *Dacres*; *Puny*, Mr. *Nokes*; *Will.* Mr. *Price*; *Aurelia*, by Mrs. *Betterton*; *Lucia*, Mrs. *Ann Gibbs*; Laughing *Jane*, by Mrs. *Long:* This Comedy being Acted so perfectly Well and Exact, it was perform'd a whole Week with a full Audience.

Note, This Play was not a little injurious to the Cavalier Indigent Officers; especially the Character of *Cutter* and *Worm*.

The Dutchess of *Malfey*; Wrote by Mr. *Webſter*: Duke *Ferdinand*, Perform'd by Mr. *Harris*: *Bosola*, by Mr. *Betterton*: *Antonio*, Mr. *Smith*: *Cardinal*, Mr. *Young:* Dutchess of *Malfey*, by Mrs. *Betterton:* *Julia*, the *Cardinals* Miſtress, by Mrs. *Gibbs*: This Play was so exceeding Excellently *Acted* in all Parts; chiefly, Duke *Ferdinand* and *Bosola*: It fill'd the House 8 Days Successively, it proving one of the Beſt of Stock Tragedies.

The Tragedy of *Muſtapha*, Wrote by the Earl of *Orrery*. The part of *Solyman* the Magnificent,

cent, was done by Mr. *Betterton*; *Mustapha*, Mr. *Harris*: *Zanger*, Mr. *Smith*: *Rustan*, Mr. *Sandford*; *Pyrrhus*, Mr. *Richards*: Mr. *Young*. *Haly*, Mr. *Cademan*: *Roxolana*, Mrs. *Davenport*: (Afterward Mrs. *Betterton*, and then by one Mrs. *Wiseman*) Queen of *Hungaria*, Mrs. *Davies*. All the Parts being new Cloath'd with new Scenes, Sir *William*'s great Care of having it perfect and exactly perform'd, it produc'd to himself and Company vast Profit.

These being all the Principal, which we call'd Stock-Plays; that were *Acted* from the Time they Open'd the Theatre in 1662, to the beginning of *May*, 1665, at which time the *Plague* began to Rage: The Company ceas'd *Acting*; till the *Christmass* after the Fire in 1666. Yet there were several other Plays *Acted*, from 1662, to 1665, both Old and Modern: As a Comedy call'd, *A Trick to catch the Old One*: *The* Sparagus *Garden*: *Wit in a Constable*. Tu Quoque: *The Tragedy of King* Lear, as Mr. *Shakespear* Wrote it; before it was alter'd by Mr. *Tate*. *The Slighted Maid*: *The Step-Mother*, both Written by Sir *Robert Stapleton*: *Law against Lovers*, by Sir *William Davenant*. *'Tis better than it was*: *Worse and Worse*: These Two Comedies were made out of *Spanish*, by the Earl of *Bristol*. The Ghosts, Wrote by Mr. *Holden*: *Pandora*, Wrote by Sir *William Killigrew*. The Company ending as I said with *Mustapha*, in *May* 1665, after a Year and Half's Discontinuance; they by Command began with the same Play again at Court: The *Christmass* after the Fire in 1666: And from thence continu'd again to Act at their Theatre in *Lincoln's-Inn-Fields*.

The

The first new Play that was Acted in 1666, was: *The Tragedy of* Cambyses, *King of* Persia, Wrote by Mr. *Settle*: Cambyses, was perform'd by Mr. *Betterton*: *Prexaspes* the General, by Mr. *Harris*: Prince *Smerdis*, Mr. *Young*: *Mandana*, by Mrs. *Betterton*: All the other Parts, being perfectly well Acted, Succeeded six Days with a full Audience.

After this the Company Reviv'd Three Comedies of Mr. Sherly's, *viz.*

The Grateful Servant.
The Witty Fair One.
The School of Compliments.
The Woman's a Weather Cock.

These Plays being perfectly well Perform'd; especially *Dulcino* the Grateful Servant, being Acted by Mrs. *Long*; and the first time she appear'd in Man's Habit, prov'd as Beneficial to the Company, as several succeeding new Plays.

Richard the Third, or the *English* Princess, Wrote by Mr. *Carrol*, was Excellently well Acted in every Part; chiefly, King *Richard*, by Mr. *Betterton*; Duke of *Richmond*, by Mr. *Harris*; Sir *William Stanly*, by Mr. *Smith*, Gain'd them an Additional Estimation, and the Applause from the Town, as well as profit to the whole Company.

King *Henry* the *5th*, Wrote by the Earl of *Orrery*. Mr. *Harris*, *Acted* the King: Mr. *Betterton*, *Owen Tudor*: Mr. *Smith*, Duke of *Burgundy*: Duke of *Bedford*, Mr. *Lilliston*: Earl of *Warwick*, Mr. *Angel*: *Clermont*, Mr. *Medburn*: Queen, Mrs. *Betterton*. This Play was Splendidly Cloath'd: The King, in the Duke of *York*'s

York's Coronation Suit: *Owen Tudor*, in King *Charle's*: Duke of *Burgundy*, in the Lord of *Oxford*'s, and the rest all New. It was Excellently Perform'd, and Acted 10 Days Successively.

After this my Lord *Orrery*, Writ Two Comedies: The first call'd *Gusman*; the other Mr. *Anthony Gusman*, took very well, the other but indifferent. There being an odd sort of Duel in it, between Mr. *Nokes* and Mr. *Angel*, both Comicks meeting in the Field to fight, one came Arm'd with a *Blunderbus*, the other with a *Bow* and *Arrows*.

Sir *Martin Marral*, The Duke of *New-Castle*, giving Mr. *Dryden* a bare Translation of it, out of a Comedy of the Famous *French* Poet *Monseur Moleire*: He Adapted the Part purposely for the Mouth of Mr. *Nokes*, and curiously Polishing the whole; Mr. *Smith*, Acting Sir *John Swallow*; Mr. *Young*, Lord *Dartmouth*; Mr. *Underhill*, Old *Moody*; Mr. *Harris*, *Warner*; Mrs. *Norris*, Lady *Dupe*; Mrs. *Millisent*, Madam *Davies*. All the Parts being very Just and Exactly perform'd, 'specially Sir *Martin* and his Man, Mr. *Smith*, and several others since have come very near him, but none Equall'd, nor yet Mr. *Nokes* in Sir *Martin*: This Comedy was Crown'd with an Excellent Entry: In the last Act at the Mask, by Mr. *Priest* and Madam *Davies*; This, and Love in a Tub, got the Company more Money than any preceding Comedy.

She Wou'd if She Cou'd, Wrote by Sir *George Etheridge*; *Courtall*, Acted by Mr. *Smith*: *Freeman*, Mr. *Young*: Sir *Joslin*, Mr. *Harris*: Sir *Oliver*,

liver, Mr. *Nokes*: *Ariana*, Mrs. *Jenning*: *Gatty*, Mrs. *Davies*: Lady *Cockwood*, Mrs. *Shadwell*. It took well, but Inferior to Love in a Tub.

After this were Acted, The Queen of *Arragon*, and *Cupid*'s Revenge.

The Impertinents, or Sullen Lovers, Wrote by Mr. *Shadwell*; This Comedy being Admirably Acted: Especially, Sir *Positive At-all*, by Mr. *Harris*: Poet *Ninny*, by Mr. *Nokes*: *Woodcock*, by Mr. *Angel*: *Standford* and *Emilia*; the Sullen Lovers: One by Mr. *Smith*, and the other by Mrs. *Shadwell*. This Play had wonderful Success, being Acted 12 Days together, when our Company were Commanded to *Dover*, in *May* 1670. The King with all his Court, meeting his Sister, the Dutchess of *Orleans* there. This Comedy and Sir *Solomon Single*, pleas'd Madam the Dutchess, and the whole Court extremely. The *French* Court wearing then Excessive short Lac'd Coats; some Scarlet, some Blew, with Broad wast Belts; Mr. *Nokes* having at that time one shorter than the *French* Fashion, to Act Sir *Arthur Addle* in; the Duke of *Monmouth* gave Mr. *Nokes* his Sword and Belt from his Side, and Buckled it on himself, on purpose to Ape the *French*: That Mr. *Nokes* lookt more like a Drest up Ape, than a Sir *Arthur*: Which upon his first Entrance on the Stage, put the King and Court to an Excessive Laughter; at which the *French* look'd very Shaggrin, to see themselves Ap'd by such a Buffoon as Sir *Arthur*: Mr. *Nokes* kept the Dukes Sword to his Dying Day.

Sir *Soloman Single*, Wrote by Mr. *Carrol*, Sir *Solomon* Acted by Mr. *Betterton*: *Peregrine Woodland*

land, by Mr. *Harris*: *Single*, by Mr. *Smith*: Mr. *Wary*, by Mr. *Sandford*: *Timothy*, by Mr. *Underhill*: *Betty*, by Mrs. *Johnson*: *Julia*, Mrs. *Betterton*. The Play being Singularly well *Acted*, it took 12 Days together.

The Woman made a Justice: Wrote by Mr. *Betterton*: Mrs. *Long*, *Acting* the Justice so Charmingly; and the Comedy being perfect and justly *Acted*, so well pleas'd the Audience, it continu'd *Acting* 14 Days together: The Prologue being spoke to it each Day.

The Amorous Widow, or the Wanton Wife, Wrote by the same Author. Mr. *Betterton*, *Acted Lovemore*: Mr. *Smith*, *Cunningham*: Mr. *Nokes*, *Barnaby Brittle*: The Widow, Mrs. *Betterton*: Mrs. *Long*, Mrs. *Brittle*: She Perform'd it so well, that none Equall'd her but Mrs. *Bracegirdle*.

The Unjust Judge, or *Appius Virginia*, done by the same Author. *Virginius Acted* by Mr. *Betterton*, *Appius*, the Unjust Judge, by Mr. *Harris*: *Virginia*, by Mrs. *Betterton*. And all the other Parts *Exactly* perform'd, it lasted Successively 8 Days, and very frequently *Acted* afterwards.

The Man's the Master, Wrote by Sir *William Davenant*, being the last Play he ever Wrote, he Dying presently after; and was Bury'd in *Westminster-Abby*, near Mr. *Chaucer's* Monument, Our whole Company attending his Funeral. This Comedy in general was very well Perform'd, especially, the *Master*, by Mr. *Harris*; the *Man*, by Mr. *Underhill*: Mr. *Harris* and Mr. *Sandford*, Singing the Epilogue like two Street Ballad-Singers.

Note,

Note, Mr. Cademan *in this Play, not long after our Company began in* Dorset-Garden; *his Part being to Fight with Mr.* Harris, *was Unfortunately, with a sharp Foil pierc'd near the Eye, which so Maim'd both his Hand and his Speech, that he can make little use of either; for which Mischance, he has receiv'd a Pension ever since* 1673, *being* 35 *Years a goe.*

This being the last New Play that was *Acted* in *Lincolns-Inn Fields*, yet there were sundry others done there, from 1662, till the time they left that House: *As Love's Kingdom*, Wrote by Mr. *Fleckno*: *The Royal Shepherdess*, by Mr. *Shadwell*: *Two Fools well met*, by Mr. *Lodwick Carlile*: *The Coffee-house*, by Mr. *Sincerf*: *All-Plot, or the Disguises*, by Mr. *Stroude*: All which Expir'd the third Day, save the Royal Shepherdess, which liv'd Six.

Note, About the Year 1670, Mrs. *Aldridge*, after Mrs. *Lee*, after Lady *Slingsby*, also Mrs. *Leigh* Wife of Mr. *Antony Leigh*, Mr. *Crosby*, Mrs. *Johnson*, were entertain'd in the Dukes House.

The new Theatre in *Dorset-Garden* being Finish'd, and our Company after Sir *William*'s Death, being under the Rule and Dominion of his Widow the Lady *Davenant*, Mr. *Betterton*, and Mr. *Harris*, (Mr. *Charles Davenant*) her Son *Acting* for her) they remov'd from *Lincolns-Inn-Fields* thither. And on the Ninth Day of *November* 1671, they open'd their new Theatre with Sir *Martin Marral*, which continu'd *Acting* 3 Days together, with a full Audience each Day; notwithstanding it had been *Acted* 30 Days before in *Lincolns-Inn-Fields*, and above 4 times at Court.

Next was *Acted* Love in a Tub, it was perform'd 2 Days together to a full Audience.

The first new Play *Acted* there, was King *Charles* the VIII. of *France*; it was all new Cloath'd, yet lasted but 6 Days together, but 'twas *Acted* now and then afterwards.

The next new Comedy, was the *Mamamouchi*, or the Citizen turn'd Gentleman, Wrote by Mr. *Ravenscroft*: *Trickmore*, and Fencing-Master, by Mr. *Harris*; *French* Tutor and Singing Master, by Mr. *Haines*: (He having Affronted Mr. *Hart*, he gave him a Discharge and then came into our House) Old *Jorden*, Mr. *Nokes*; Dr. *Cural*, Mr. *Sandford*; Sir *Symon Softhead*, Mr. *Underhill*; *Lucia*, Mrs. *Betterton*; *Betty Trickmore*, Mrs. *Leigh*: This Comedy was look upon by the Criticks for a Foolish Play; yet it continu'd *Acting* 9 Days with a full House; upon the Sixth the House being very full: The Poet added 2 more Lines to his Epilogue, *viz.*

The Criticks come to Hiss, and Dam this Play,
Yet spite of themselves they can't keep away.

However Mr. *Nokes* in performing the *Mamomouchi* pleas'd the King and Court, next Sir *Martin*, above all Plays.

The third new Play *Acted* there was the Gentleman Dancing-Master, Wrote by Mr. *Witcherly*, it lasted but 6 Days, being like't but indifferently, it was laid by to make Room for other new ones.

Note, *Several of the Old Stock Plays were Acted between each of these 3 new Ones.*

Epsom

Epsom Wells, a Comedy Wrote by Mr. *Shadwell*: Mr. *Rains*, was *Acted* by Mr. *Harris*: *Bevil*, by Mr. *Betterton*: *Woodly*, by Mr. *Smith*: Justice *Clod-pate*, Mr. *Underhill*: *Carolina*, Mrs. *Johnson*: *Lucia*, Mrs. *Gibbs*: Mrs. *Jilt*, by Mrs. *Betterton*: Mr. *Nokes*, Mr. *Bisket*: Mr. *Angel*, *Fribble*. This Play in general being Admirably *Acted*, produc'd great Profit to the Company.

Note, *Mrs.* Johnson *in this Comedy, Dancing a Jigg so Charming well, Loves power in a little time after Coerc'd her to Dance more Charming, else where.*

A Comedy call'd *The Reformation*, Written by a *Master* of Arts in *Cambridge*; The Reformation in the Play, being the Reverse to the Laws of *Morality* and Virtue; it quickly made its Exit, to make way for a *Moral* one.

The Tragedy of *Macbeth*, alter'd by Sir *William Davenant*; being drest in all it's Finery, as new Cloath's, new Scenes, *Machines*, as flyings for the Witches; with all the Singing and Dancing in it: THE first Compos'd by *Mr. Lock*, the other by *Mr. Channell* and *Mr. Joseph Preist*; it being all Excellently perform'd, being in the nature of an Opera, it Recompenc'd double the Expence; it proves still a lasting Play.

Note, That this Tragedy, King *Lear* and the *Tempest*, were *Acted* in *Lincolns-Inn-Fields*; *Lear*, being *Acted* exactly as *Mr. Shakespear* Wrote it; as likewise the *Tempest* alter'd by Sir *William Davenant* and *Mr. Dryden*, before 'twas made into an Opera.

Loves Jealousy, and *The Morning Ramble.*	Written by *Mr. Nevil Pain.*

Both

Both were very well *Acted*, but after their first run, were laid aside, to make Room for others; the Company having then plenty of new Poets.

The Jealous Bridegroom, Wrote by *Mrs. Bhen*, a good Play and lasted six Days; but this made its Exit too, to give Room for a greater. *The Tempest.*

Note, *In this Play, Mr.* Otway *the Poet having an Inclination to turn Actor; Mrs.* Bhen *gave him the King in the Play, for a Probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous, Agony, being dash't, spoilt him for an Actor. Mr.* Nat. Lee, *had the same Fate in Acting* Duncan *in* Macbeth, *ruin'd him for an Actor too. I must not forget my self, being Listed for an Actor in Sir* William Davenant's *Company in* Lincolns-Inn-Fields: *The very first Day of opening the House there, with the Siege of* Rhodes, *being to Act* Haly; (*The King, Duke of* York, *and all the Nobility in the House, and the first time the King was in a Publick Theatre*) *The sight of that* August *presence, spoil'd me for an Actor too. But being so in the Company of two such Eminent Poets, as they prov'd afterward, made my Disgrace so much the less; from that time, their Genius set them upon Poetry: The first Wrote* Alcibiades; *The later, the Tragedy of* Nero; *the one for the Duke's, the other for the King's House.*

The Year after in 1673. The Tempest, or the Inchanted Island, made into an Opera by *Mr. Shadwell*, having all New in it; as Scenes, Machines; particularly, one Scene Painted with *Myriads* of *Ariel* Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweetmeats and all sorts of Viands; just

just when Duke *Trinculo* and his Companions, were going to Dinner; all things perform'd in it so Admirably well, that not any succeeding Opera got more Money.

About this time the Company was very much Recruited, having lost by Death Mr. *Joseph Price*, Mr. *Lovell*, Mr. *Lilliston*, Mr. *Robert Nokes*, Mr. *Mosely*, Mr. *Coggan*, Mr. *Floid*, Mr. *Gibbons*; Mrs. *Davenport*, Mrs. *Davies*, Mrs. *Jennings*, &c. The three last by force of Love were Erept the Stage: In their Rooms came in Mr. *Anthony Lee*, Mr. *Gillo*, Mr. *Jevon*, Mr. *Percival*, Mr. *Williams*, who came in a Boy, and serv'd Mr. *Harris*, Mr. *Boman* a Boy likewise. Mrs. *Barry*, Mrs. *Currer*, Mrs. *Butler*, Mrs. *Slaughter*, Mrs. *Knapper*, Mrs. *Twiford*.

After the Tempest, came the Siege of *Constantinople*, Wrote by Mr. *Nevill Pain*.

Then the Conquest of *China* by the *Turtars*, by Mr. *Settle*; in this Play Mr. *Jevon Acting* a *Chinese* Prince and Commander in it, and being in the Battle, Vanquisht by the *Tartars*; he was by his Part to fall upon the point of his Sword and Kill himself, rather than be a Prisoner by the *Tartars*: Mr. *Jevon* instead of falling on the point of his Sword, laid it in the Scabbard at length upon the Ground and fell upon't, saying, now I am Dead; which put the Author into such a Fret, it made him speak Treble, instead of Double *Jevons* answer was; did not you bid me fall upon my Sword.

In *February* 1672. The long expected Opera of *Psyche*, came forth in all her Ornaments; new Scenes, new Machines, new Cloaths, new *French* Dances: This Opera was Splendily set out, especially in Scenes; the Charge of which amoun-

amounted to above 800*l.* It had a Continuance of Performance about 8 Days together it prov'd very Beneficial to the Company; yet the *Tempest* got them more Money.

After this Sir *Patient Fancy* was Acted.

Then the Rover. Both Wrote by Mrs. *Behn.*

Alcibiades, the first Play that Mr. *Otway* Wrote.

Madam Fickle, by Mr. *Durfey.*

Then *Don Carlos* Prince of *Spain*; the Second Play Wrote by Mr. *Otway*: The King, was perform'd by Mr. *Betterton*: Prince, by Mr. *Smith*: *Don John* of *Austria*, by Mr. *Harris*: *Gomez*, Mr. *Medburn*: Queen, Madam *Slingsby*; and all the Parts being admirably *Acted*, it lasted successively 10 Days; it got more Money than any preceding Modern Tragedy.

After this in 1676. The Man of *Mode*, or Sir *Fopling Flutter* was *Acted*: *Dorimant*, by Mr. *Betterton*: *Medly*, Mr. *Harris*: Sir *Fopling*, by Mr. *Smith*: Old *Bellair*, Mr. *Leigh*: Young *Bellair*, Mr. *Jevon*: Mrs. *Lovit*, Mrs. *Barry*, *Bellinda*, Mrs. *Betterton*, Lady *Woodvil*, Mrs. *Leigh*, *Emilia*, Mrs. *Twiford*: This Comedy being well Cloath'd and well *Acted*, got a great deal of Money.

The Soldiers Fortune, *Wrote by Mr.* Otway.

Then the Fond Husband, *by Mr.* Durfey.

These two Comedies took extraordinary well, and being perfectly *Acted*; got the Company great Reputation and Profit.

Circe, an Opera Wrote by Dr. *Davenant*; *Orestes*, was *Acted* by Mr. *Betterton*; *Pylades*, Mr. *Williams*: *Ithacus*, Mr. *Smith*: *Thoas*, Mr. *Harris*: *Circe*, Lady *Slingsby*: *Iphigenia*, Mrs. *Betterton*: *Osmida*, Mrs. *Twiford.* All the Musick was set by Mr. *Banister*, and being well Perform'd, it answer'd

answer'd the Expectation of the Company.

The Siege of Troy.	By Mr. *Banks*.
Anna Bullen.	
The feign'd Curtezans.	Both by Mrs. *Behn.*
The City Heiress.	

These Four were well *Acted*; Three of them liv'd but a short time: But *Ann Bullen* prov'd a Stock-Play.

Timon of *Athens*, alter'd by Mr. *Shadwell*; 'twas very well *Acted*, and the Musick in't well Perform'd; it wonderfully pleas'd the Court and City; being an Excellent Moral.

The Libertine, and Virtuoso: Both Wrote by Mr. *Shadwell*; they were both very well *Acted*, and got the Company great Reputation The *Libertine* perform'd by Mr. *Betterton* Crown'd the Play.

The Spanish Fryar, Wrote by Mr. *Dryden*; 'twas Admirably *Acted*, and produc'd vast Profit to the Company.

Oedipus King of Thebes, Wrote by Mr. *Nat. Lee*, and Mr. *Dryden*: The last Writing the first two *Acts*, and the first the 3 last This Play was Admirably well *Acted*; especially the Parts of *Oedipus* and *Jocasta*: One by Mr. *Betterton*, the other by Mrs. *Betterton*; it took prodigiously being *Acted* 10 Days together.

The Orphan, or the Unhappy Marriage; Wrote by Mr. *Otway*: *Castalio Acted* by Mr. *Betterton*: *Polidor*, Mr. *Williams*: *Chamont*, Mr. *Smith*: *Chaplain*, Mr. *Percival*: *Monimia*, Mrs. *Barry*: *Serina*, Mrs. *Monfort*. All the Parts being Admirably done, especially the Part of *Monimia*: This, and

and Belvidera in Venice preserv'd, or a Plot Discover'd; together with *Isabella, in the Fatal Marriage*: These three Parts, gain'd her the Name of Famous *Mrs. Barry*, both at Court and City; for when ever She *Acted* any of those three Parts, she forc'd Tears from the Eyes of her Auditory, especially those who have any Sense of Pity for the Distress't.

These 3 Plays, by their Excellent performances, took above all the Modern Plays that succeeded.

Titus and *Berenice*, Wrote by the same Author, consisting of 3 *Acts*: With the *Farce* of the *Cheats* of *Scapin* at the end: This Play, with the *Farce*, being perfectly well *Acted*; had good Success.

Note, *Mr.* Lee, *Wrote the Tragedy of* Nero. *The Court of* Augustus, *for* Drury-Lane *House. The Prince of* Cleve *for* Dorset-Garden, *being well Acted, but succeeded not so well as the others.*

Theodosius, or the *Force of Love*, Wrote by *Mr. Nathaniel Lee: Varanes*, the *Persian* Prince, *Acted* by Mr. *Betterton*: *Marcian* the General, Mr. *Smith*: *Theodosius*, Mr. *Williams*: *Athenais*, Mrs. *Barry*: All the Parts in't being perfectly perform'd, with several Entertainments of Singing; Compos'd by the Famous Master Mr. *Henry Purcell*, (being the first he e'er Compos'd for the Stage) made it a living and Gainful Play to the Company: The Court; especially the Ladies, by their daily charming presence, gave it great Encouragement.

The *Lancashire Witches*, *Acted* in 1681, made by Mr. *Shadwell*, being a kind of Opera, having several *Machines* of Flyings for the Witches, and other Diverting Contrivances in't: All being well perform'd, it prov'd beyond Expectation;

pectation; very Beneficial to the Poet and *Actors*.

All the preceding Plays, being the chief that were *Acted* in *Dorset-Garden*, from *November* 1671, to the Year 1682; at which time the Patentees of each Company United Patents; and by so Incorporating the Duke's Company were made the King's Company, and immediately remov'd to the Theatre Royal in *Drury-Lane*.

Upon this Union, Mr. *Hart* being the Heart of the Company under Mr. *Killsgrew's* Patent never *Acted* more, by reason of his Malady; being Afflicted with the Stone and Gravel, of which he Dy'd some time after: Having a Sallary of 40 Shillings a Week to the Day of his Death. But the Remnant of that Company; as, Major *Mohun*, Mr. *Cartwright*, Mr. *Kynaston*, Mr. *Griffin*, Mr. *Goodman*, Mr. *Duke Watson*, Mr. *Powel* Senior, Mr. *Wiltshire*, Mrs *Corey*, Mrs. *Bowtell*, Mrs *Cook*, Mrs. *Monfort*, &c.

Note, now Mr. *Monfort* and Mr. *Carlile*, were grown to the Maturity of good *Actors*.

The mixt Company then Reviv'd the several old and Modern Plays, that were the Propriety of Mr. *Killigrew*, as, *Rule a Wife, and have a Wife*: Mr. *Betterton Acting Michael Perez*: *Don Leon*, Mr. *Smith*: *Cacofogo*, Mr. *Cartwright*: *Margaretta*, Mrs. *Barry*: *Esliphania*, Mrs. *Cook*, Next,

The Scornful Lady.
The Plain Dealer.
The Mock Astrologer.
The Jovial Crew.
The Beggars Bush.

Bar-

Bartholomew-*Fair*.
The Moor of Venice.
Rollo.
The Humorous Lieutenant.
The Double Marriage. With divers others.

Next new Play was the Tragedy of *Valentinian*, wrote by the Lord *Rochester*, from *Beaumont* and *Fletcher*. Mr. *Goodman Acted Valentinian*: Mr. *Betterton*, *Ætius*: Mr. *Kynaston*, *Maximus*: Mr. *Griffin*, *Pontius*: Madam *Barry*, *Lucina*, &c. The well performance, and the vast Interest the Author made in Town, Crown'd the Play, with great Gain of Reputation; and Profit to the *Actors*.

In *Anno* 1685. The Opera of *Albion* and *Albianus* was perform'd; wrote by Mr. *Dryden*, and Compos'd by Monsieur *Grabue*: This being perform'd on a very Unlucky Day, being the Day the *Duke* of *Monmouth*, Landed in the *West*: The Nation being in a great Consternation, it was perform'd but Six times, which not Answering half THE Charge they were at, Involv'd the Company very much in Debt.

Note, *Mr.* Griffin *so Excell'd in* Surly. *Sir* Edward Belfond, *The* Plain Dealer, *none succeeding in the 2 former have Equall'd him, except his Predecessor Mr.* Hart *in the latter.*

The first new Comedy after King *James* came to the *Crown*, was Sir *Courtly Nice*, wrote by Mr. *Crown*: Sir *Courtly*, *Acted* by *Mr. Mounfort*: *Hothead*, *Mr. Underhill*: *Testimony*, *Mr. Gillo*: Lord *Beaugard*, *Mr. Kynaston*: *Surly*, by *Mr. Griffin*: Sir *Nicholas Callico*, by the Famous *Mr. Antony Leigh*: *Leonora*, *Madam Barry*, &c. This Comedy being justly

justly *Acted*, and the Characters in't new, Crown'd it with a general Applause: Sir *Courtly* was so nicely Perform'd, that not any succeeding, but Mr. *Cyber* has Equall'd him.

The Squire of *Alsatia*, a Comedy Wrote by Mr. *Shadwell*: Sir *William Belfond*, DONE by Mr. *Leigh*: Sir *Edward*, Mr. *Griffin*: The Squire by Mr. *Nokes*, afterwards by Mr. *Jevon*: *Belfond* Junior, Mr. *Mounfort*: Mrs. *Termigant*, Mrs. *Boutel*: *Lucia*, Mrs. *Bracegirdle*. This Play by its Excellent Acting, being often Honour'd with the presence of Chancellour *Jeffereies*, and other great Persons; had an Uninterrupted run of 13 Days together.

Note, *Mr.* Leigh *was Eminent in this part of Sir* William, *&* Scapin. *Old* Fumble *Sir* Jolly Jumble. *Mercury in Amphitrion. Sir* Formal, Spanish *Fryar* Pandarus *in* Troilus *and* Cressida.

Note, *The Poet receiv'd for his third Day in the House in* Drury-Lane *at single Prizes* 130*l. which was the greatest Receipt they ever had at that House at single Prizes.*

About this time, there were several other new Plays *Acted*. As,

The True Widow.
Sir *Anthony Lone.*
The Scowrers.
Amphytrion.
Love in, and Love out of Fashion.
Greenwich Park.
Cleomenes.
Trolius and Cressida.
Cæsar Borgia.

All but *Amphitrion*; which succeeding but indifferently, I Omit the Persons Names that Acted in this Play; this proving a Stock-Play.

The

The Old Bachelor, wrote by Mr. *Congreve*.
The Fatal Marriage, or Innocent Adultry; by Mr. *Southern*.
The Double Dealer; by Mr. *Congreve*.

All 3 good Plays; and by their just Performances; specially, Mr. *Doggets* and Madam *Barry*'s Unparrell'd.

The Boarding School; Wrote by Mr. *Durfy*, it took well being justly Acted.

The Marriage Hater Match'd, Wrote by the same Author: There Mr. *Dogget* perform'd the part of *Solon* inimitably; likewise his Part in the *Boarding-School*.

King Arthur an Opera, wrote by Mr. *Dryden*; it was Excellently Adorn'd with Scenes and Machines: The Musical Part set by Famous Mr. *Henry Purcel*; and Dances made by Mr. *Jo. Prieft*: The Play and Musick pleas'd the Court and City, and being well perform'd, twas very Gainful to the Company.

The *Prophetess*, or *Dioclesian* an Opera, wrote by Mr. *Betterton*; being set out with Coastly Scenes, Machines and Cloaths: The Vocal and Instrumental Musick, done by Mr. *Purcel*; and Dances by Mr. *Prieft*; it gratify'd the Expectation of Court and City; and got the Author great Reputation.

The Fairy Queen, made into an Opera, from a Comedy of Mr. *Shakespears*: This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd

pos'd by the said Mr. *Purcel*, and Dances by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.

Note, Between these Opera's there were several other Plays Acted, both Old and Modern. *As*

Bury Fair.
Wit without Money.
The Taming of a Shrew.
The Maiden Queen.
The Mistress, by Sir Charles Sydly.
Island Princess.
A Sea Voyage.
The English Fryar, by Mr. Crown.
Busy D'Ambois.
The Massacre of Paris, *&c.*

Some time after, a difference happening between the United Patentees, and the chief *Actors*: As Mr. *Betterton*; Mrs. *Barry* and Mrs. *Bracegirdle*; the latter complaining of Oppression from the former; they for Redress, Appeal'd to my Lord of *Dorset*, then Lord Chamberlain, for Justice; who Espousing the Cause of the Actors, with the assistance of Sir *Robert Howard*, finding their Complaints just, procur'd from King *William*, a Seperate License for Mr. *Congreve*, Mr. *Betterton*, Mrs. *Bracegirdle* and Mrs. *Barry*, and others, to set up a new Company, calling it the New Theatre in *Lincolns-Inn-Fields*; and the House being fitted up from a Tennis-Court, they Open'd it the last Day of *April*, 1695, with a new Comedy: Call'd,

Love

Love for Love, Wrote by Mr. *Congreve*; this Comedy was Superior in Success, than most of the precedent Plays; *Valentine*, *Acted* by Mr. *Betterton*; *Scandall*, Mr. *Smith*; *Foresight*, Mr. *Sandford*; *Sampson*, Mr. *Underhill*; *Ben* the Saylor, Mr. *Dogget*; *Jeremy*, Mr. *Bowen*; Mrs. *Frail*, by Madam *Barry*; *Tattle*, Mr. *Boman*; *Angelica*, Mrs. *Bracegirdle:* This Comedy being Extraordinary well Acted, chiefly the Part of *Ben* the Sailor, it took 13 Days Successively.

The Principal New Plays that succeeded this from *April* 1695, to the Year 1704. Were,

Lovers Luck, a Comedy, Wrote by Captain *Dilks*, which fill'd the House 6 Days together, and above 50*l.* the 8*th*, the Day it was left off.

The Grand Cyrus, wrote by Mr. *Banks*; it was a good Play; but Mr. *Smith* having a long part in it, fell Sick upon the Fourth Day and Dy'd, upon that it lay by, and ne'er has bin *Acted* since.

The Mourning Bride, a Tragedy, wrote by Mr. *Congreve*; had such Success, that it continu'd Acting Uninterrupted 13 Days together.

Boadicea, the Brittish *Queen*, wrote by *Mr. Hopkins*; 'twas a well Writ Play in an *Ovidean* Stile in Verse; it was lik'd and got the Company *M*oney.

Heroick Love, Wrote by *Mr. George Greenvil*, Superlatively Writ; a very good Tragedy, well Acted, and mightily pleas'd the Court and City.

Lov's a Jest, a Comedy, done by *Mr. Mateox*; succeeded well, being well Acted, and got the Company Reputation and *M*oney.

The Anatomist, or Sham Doctor, had prosperous Success,

Success, and remains a living Play to this Day; 'twas done by Mr. *Ravenscroft*.

Don Quixot, both Parts made into one, by *Mr. Durfey*, Mrs. *Bracegirdle* Acting, and her excellent Singing in't; the Play in general being well Perform'd, 'tis little Inferior to any of the preceding Comedies.

The She-Gallants, a Comedy, wrote by *Mr. George Greenvil*, when he was very Young: Extraordinary Witty, and well Acted; but offending the Ears of some Ladies who set up for Chastity, it made its Exit. And gave place to,

Iphigenia a Tragedy, wrote by *Mr. Dennis*, a good Tragedy and well Acted; but answer'd not the Expences they were at in Cloathing it.

The Fate of Capua, wrote by *Mr. Southern*, better to Read then Act; 'twas well Acted, but answer'd not the Companies Expectation.

Justice Busy, a Comedy wrote by Mr. *Crown*; 'twas well *Acted*, yet prov'd not a living Play: However Mrs. *Bracegirdle*, by a Potent and Magnetick Charm in Performing a Song in't; caus'd *the Stones of the Streets to fly in the Men's Faces*.

The Way of the World, a Comedy wrote by Mr. *Congreve*, twas curiously *Acted*; Madam *Bracegirdle* performing her Part so exactly and just, gain'd the Applause of Court and City; but being too Keen a Satyr, had not the Success the Company Expected.

The Ambitious Step-mother, done by Mr. *Rowe*; 'twas very well *Acted*, especially the Parts of Mr. *Betterton*, Mr. *Booth* and Madam *Barry*; the Play answer'd the Companies expectation.

Tamerlane, wrote by the same Author, ingeneral

neral well *Acted*; but chiefly the Parts of Mr. *Betterton*, *Vanbruggen*, Mr. *Powel*, Madam *Bracegirdle* and *Barry*; which made it a Stock-Play.

The Fair Penitent, by the same Author, a very good Play for three *Acts*; but failing in the two last, answer'd not their Expectation.

The Biter, *a Farce*, wrote by the same Author, it had a six Days run; the six Days running it out of Breath, it Sicken'd and Expir'd.

Abra-mule, wrote by Mr. *Trap* of *Oxford*; a very good Play and exceedingly well *Acted*.

These being all the chiefest new Plays, that have been *Acted* by Mr. *Betterton*'s Company, since its Separation from Mr. *Rich* in the Year 1695. The Names of several of the *Actors* I have not mention'd or offer'd to your View, as in the others, by Reason the late *Acting* of them, makes them live in your Memories.

Note, In the space of Ten Years past, Mr. *Betterton* to gratify the desires and Fancies of the Nobility and Gentry; procur'd from Abroad the best Dances and Singers, as, Monsieur *L' Abbe*, Madam *Sublini*, Monsieur *Balon*, *Margarita Delpine*, *Maria Gallia* and divers others; who being Exorbitantly Expensive, produc'd small Profit to him and his Company, but vast Gain to themselves; Madam *Delpine* since her Arrival in *England*, by Modest Computation; having got by the Stage and Gentry, above 10000 Guineas.

Note, From *Candlemas* 1704, to the 22*d*, of *April* 1706. There were 4 Plays commanded to be *Acted* at Court at St. *Jame's*, by the *Actors* of both Houses, *viz.*

First, *All for Love*: Mr. *Betterton*, *Acting Marc. Antony*;

Antony; Mr. *Vantbrugg*, *Ventidius*; Mr. *Wilks*, *Dolabella*; Mr. *Booth*, *Alexas* the Eunuch; Mrs. *Barry*, *Cleopatra*; Mrs. *Bracegirdle*, *Octavia*: All the other Parts being exactly done, and the Court very well pleas'd.

The Second was, *Sir* Solomon, *or the Cautious Coxcomb*: Mr. *Betterton*, *Acting* Sir *Solomon*; Mr. *Wilks*, *Peregrine*; Mr. *Booth*, Young *Single*; Mr. *Dogget*, Sir *Arthur Addle*; Mr. *Johnson*, Justice *Wary*; Mr. *Pinkethman*, *Ralph*; Mr. *Underhill*, *Timothy*; Mrs. *Bracegirdle*, *Julia*; Mrs. *Mounfort*, *Betty*: The whole being well perform'd, it gave great Satisfaction.

The next was, *The Merry Wives of* Windsor, *Acted* the 23*d*, of *April*, the Queens Coronation Day: Mr. *Betterton*, Acting Sir *John Falstaff*; Sir *Hugh*, by Mr. *Dogget*; Mr. *Page*, by Mr. *Vanbruggen*; Mr. *Ford*, by Mr. *Powel*; Dr. *Cains*, Mr. *Pinkethman*; the Host, Mr. *Bullock*; Mrs. *Page*, Mrs. *Barry*; Mrs. *Ford*, Mrs. *Bracegirdle*; Mrs. *Ann Page*, Mrs. *Bradshaw*.

The last was, *The Anatomist*, *or*, *Sham-Doctor*; it was perform'd on *Shrove-Tuesday*, the Queen's Birth Day, it being done by the *Actors* of both Houses, and perfectly Perform'd; there being an Additional Entertainment in't of the best Singers and Dancers, Foreign and *English*: As *Margarita D'elpine*, *Maria Gallia*, Mrs. *Lindsey*, Mrs. *Hudson* and Mr. *Leveridge*, and others: The Dances were perform'd by Monsieur *L'Abbe*; Mr. *Ruel*; Monsieur *Cherrier*; Mrs. *Elford*; Miss *Campion*; Mrs. *Ruel* and *Devonshire* Girl: Twas very well lik'd by the whole Court.

About the end of 1704, Mr. *Betterton* Assign'd his License, and his whole Company over to Captain

Captain *Vantbrugg* to *Act* under HIS, at the Theatre in the *Hay Market*.

And upon the *9th*, of *April* 1705. Captain *Vantbrugg* open'd his new Theatre in the *Hay-Market*, with a Foreign Opera, Perform'd by a new set of Singers, Arriv'd from *Italy*; (the worst that e're came from thence) for it lasted but 5 Days, and they being lik'd but indifferently by the Gentry; they in a little time marcht back to their own Country.

The first Play *Acted* there, was *The Gamester*. Then the *Wanton Wife*. Next, *Duke and no Duke*. After that, *She wou'd, if She Cou'd*; and half a Score of their old Plays, *Acted* in old Cloaths, the Company brought from *Lincolns-Inn-Fields*. The Audiencies falling off extremly with entertaining the Gentry with such old Ware, whereas, had they Open'd the House at first, with a good new *English* Opera, or a new Play; they wou'd have preserv'd the Favour of Court and City, and gain'd Reputation and Profit to themselves.

The first new Play *Acted* there, *Was the Conquest of* Spain; the beginning of *May* 1705, Written by *Mrs. Pix*, it had not the life of a Stock-Play, for it Expir'd the *6th*, Day.

The next new one was *Ulysses*, wrote by *Mr. Row*: The Play being all new Cloath'd, and Excellently well perform'd had a Successful run, but fell short of his Ambitious *Step-Mother*, and his *Tamerlane*.

Then was *Acted* a Comedy call'd the *Confederacy*, wrote by Captain *Vantbrugg*, an Excellent Witty Play, and all Parts very well *Acted*: But the Nice *Criticks Censure* was, it wanted just *Decorum*, made it flag at last.

Trelooby

Trelooby a Farce, Wrote by Captain *Vantbrugg*: *Mr. Congreve* and *Mr. Walsh*, *Mr. Dogget* Acting *Trelooby* so well, the whole was highly Applauded.

The Mistake, Wrote by Captain *Vantbrugg*; a very diverting Comedy, Witty and good Humour in't, but will scarce be Enroll'd a Stock-Play.

The next new Play was, *The Revolution of* Sweden; Wrote by Mrs. *Trotter*, she kept close to the History, but wanting the just Decorum of Plays, expir'd the Sixth Day.

Then a new Opera call'd, *The British Enchanters*, Wrote by the Honourable Mr. *George Greenvil*; very Exquisitly done, especially the Singing Part; making Love the *Acme* of all Terrestrial Bliss: Which infinitely arrided both Sexes, and pleas'd the Town as well as any *English* Modern Opera.

After this was perform'd, an Opera, call'd *The Temple of Love*; consisting all of Singing and Dancing: The Singing Compos'd by Monsieur *Sidgeon*: The Version into *English*, by Monsieur *Moteux* from the *Italian*: The Singing perform'd by Mr. *Laurence*, Mr. *Laroon*, Mr. *Cook*, Mrs. *Bracegirdle*, *Maria Gallia*, and several other Men and Women for the Chorus's: The Dances, made and perform'd all by *French*-Men; it lasted but Six Days, and answer'd not their Expectation.

The last Opera was, *The Kingdom of Birds*; made by Mr. *Durfey*, perform'd in *July*, 1706. The Singers in't were, Mr. *Cook*, Mr. *Laroon*, Mr. *Laurence*, Mrs. *Hudson* and others: Dancers were, Monsieur *De Bargues*, Monsieur *L'Abbe's* Brother,

Brother, Mr. *Fairbank*, Mrs. *Elford* and others: It lasted only Six Days, not answering half the Expences of it.

After this, Captain *Vantbrugg* gave leave to Mr. *Verbruggen* and Mr. *Booth*, and all the Young Company, to Act the remainder of the Summer, what Plays they cou'd by their Industry get up for their own Benefit; continuing till *Bartholomew-Eve*, 23*d*, of *August*, 1706, ending on that Day, with *The* London *Cuckolds*: But in all that time their Profit Amounted not to half their Salaries, they receiv'd in Winter.

From *Bartholomew* day 1706, to the 15*th*, of *Octob.* following, there was no more *Acting* there.

In this Interval Captain *Vantbrugg* by Agreement with Mr. *Swinny*, and by the Concurrence of my Lord Chamberlain, Transferr'd and Invested his License and Government of the Theatre to Mr. *Swinny*; who brought with him from Mr. *Rich*, Mr. *Wilks*, Mr. *Cyber*, Mr. *Mills*, Mr. *Johnson*, Mr. *Keene*, Mr. *Norris*, Mr. *Fairbank*, Mrs. *Oldfield* and others; United them to the Old Company; Mr. *Betterton* and Mr. *Underhill*, being the only remains of the Duke of *York*'s Servants, from 1662, till the Union in *October* 1706. Now having given an Account of all the Principal Actors and Plays, down to 1706. I with the said Union, conclude my History.

Next follows the Account of the present Young Company (which United with the Old, in October, 1706.) *Now Acting at the Theatre Royal in* Drury Lane; *Her Majesty's Company of Comedians, under the Government of Col.* Brett.

Mr. *Wilks*,

Mr. *Wilks*, Proper and Comely in Person, of Graceful Port, Mein and Air; void of Affectation; his Elevations and Cadencies just, Congruent to Elocution: Especially in Gentile Comedy; not Inferior in Tragedy. The Emission of his Words free, easy and natural; Attracting attentive silence in his Audience, (I mean the Judicious) except where there are Unnatural Rants, As,

——————— *I'le mount the Sky,*
And kick the G—ds like Foot-balls, as I fly:

As Poet *D—rfy* has it,

Which puts the Voice to such Obstreperous stretch,
Requires the Lungs of a Smith's *Bellows to reach.*

He is indeed the finisht Copy of his Famous Predecessor, Mr. *Charles Hart.*

Mr. *Cyber*, A Gentleman of his time has Arriv'd to an exceeding Perfection, in hitting justly the Humour of a starcht Beau, or Fop; as the Lord *Fopington*; Sir *Fopling* and Sir *Courtly*, equalling in the last, the late Eminent Mr. *Mounfort*, not much Inferior in Tragedy, had Nature given him Lungs Strenuous to his finisht Judgment.

Mr. *Escourt*, *Histrio Natus*; he has the Honour (Nature enduing him with an easy, free, unaffected Mode of Elocution) in Comedy always to Lætificate his Audience, especially Quality, (Witness Serjeant *Kyte*) He's not Excellent only in that, but a Superlative Mimick.

Mr.

Mr. *Booth*, A Gentleman of liberal Education, of form Venuſt; of Mellifluent Pronuntiation, having proper Geſticulations, which are Graceful Attendants of true Elocution; of his time a moſt Compleat Tragedian.

Mr. *Johnson*, He's Skilful in the Art of Painting, which is a great Adjument, very Promovent to the Art of true Elocution, which is always requirable in him, that bears the Name of an Actor; he has the Happiness to gain Applause from Court and City: Witness, *Morose*, *Corbaccio*, Mr. *Hothead* and several others; He is a true Copy of Mr. *Underhill*, whom Sir *William Davenant* judg'd 40 Year ago in *Lincolns-Inn-Fields*, the trueſt Comedian in his Company.

Mr. *Dogget*, On the Stage he's very Aspectabund, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congruous to his Looks: He is the only Comick Original now Extant: Witness, *Ben. Solon*, *Nikin*, The *Jew* of *Venice*, &c.

Mr. *Pinkethman*, He's the darling of *Fortunatus*, he has gain'd more in Theatres and Fairs in Twelve Years, than those that have Tugg'd at the Oar of Acting these 50.

Next Mr. *Mills*, Mr. *Powel*, Mr. *Bullock*; the 2 firſt Excell in Tragedy; the other in Comedy, *&c.*

I muſt not Omit Praises due to Mr. Betterton, *The firſt and now only remain of the old Stock, of the Company of Sir* William Davenant *in* Lincolns-Inn-Fields; *he like an old Stately Spreading Oak now ſtands fixt, Environ'd round with brave Young Growing, Flouriſhing Plants: There needs nothing to ſpeak his Fame, more than the following Parts.*

Pericles Prince of *Tyre*.
The Bondman.
Ca'sar Borgia.
The Loyal Subject.
The Mad Lover.
Richard the Third.
King *Lear*.
Solyman the Magnificent.
Hamlet.
Macbeth.
Timon of *Athens*.
Othello.
Oedipus.
Jaffeir.
King *Henry* the Eighth.
Sir John *Falſtaff*.

Mr. *Dryden* a little before his Death in a Prologue, rendring him this PRAISE.

He like the setting Sun, ſtill shoots a Glimmery Ray,
Like Antient ROME *Majeſtick in decay.*

FINIS.

SATYR ON THE PLAYERS

SATYR ON THE PLAYERS

THE Censuring World, perhaps, may not esteem
A Satyr on so Scandalous a Theme
As a Stage Ape; yet merely for the sake
Of Novelty, I'll once a Tryall make:
For who can hold to see the Foppish Town
Admire so sad a Wretch as *Betterton?*
Is't for his Legs, his Shoulders, or his Face;
His formal Stiffness, or his awkward Grace?
A Shop for him had been the fittest place;
But Brawny *Tom* the Playhouse needs must chuse
The villains Refuge, and Whores Rendezvouze:
When being Chief, each playing Drab to swive,
He takes it as his chief Prerogative.
Methinks I see him mounted, hear him Roar,
And foaming Cry, Odsblood, you little Whore,
Zounds, how I——! I—— like any Moor.

Then in comes *Smith* that murders every Shape,
The Crying Lover, and the Squinting Ape;
So very dull in both, that you may See
Sorrow turn'd Mirth, and Mirth turn'd Tragedy:
Passion he ridicules; so whines and Cryes,
That you would Swear he somewhat more than dyes;
Then by his Antic Postures, Men of Sence
Do say, He Plays *Jack* Pudding, not a Prince.
Since so it is, *Will*, e'en in tyme be wise;
Stick to the Bottle, there thy Talent lyes;
But for the Stage (Conceited, Malapert),
Thou'rt worse than strowling *Coish*, or Strutting *Burt*.

You Smockfac'd Lads, Secure your Gentle Bums
For full of Lust and Fury See he comes!
'Tis B—— *Nokes*, whose unwieldy——
Weeps to be buryed in his Foreman's——
Unnatural Sinner, Lecher without Sence,
To leave kind ——, to dive in Excrements.

Roaring Mad *Cave* is the Reproach o' th' Age;
Scandall to all, but the leud Shameless Stage:
The Coffee houses, and the Taverns Scum,
Drunk every night, the Looby Tumbling home,
Alarms the Watch. His chiefest Eloquence
Does lye in many Oaths, and little Sence:
I Gad, he'd make a Swindging Evidence.

But now the Character of One you'l Read,
Who Strove so long a Fool to be believ'd,
That at the last he is a Fool indeed.
Witness his Bant'ring Nonsence, and his Noise,
Stealing from Stalls, and Fooling with the Boys.
If still thou play'st such Tricks, the world shall see
The diff'rence 'twixt *Jack Sparks*, and *Tony Lee*,
Which is the Silly'st Cur, the Dog or thee.

The next might e'en have acquiesch'd; but He,
Big with the Hopes of Popularity,
Must Play again: altho' it be decreed
That Wife Prophetic shou'd his Omen read.
When first he strutted on, faith I was there.
Who's there, cry all? a Puppet, not a Player.
But when he named a God the Sparks did fear
The very Pop wou'd make a God appear;
For God's to him's no more then Bottled Beer.

Goodman the Thief Swears 'tis all Womens Lots
To dote upon his Ugliness and Pox.

Many by Common Punks have been betray'd,
But to be Jilted by a Silly Maid,
Is a damn'd Thing, *Wiltshire*, I'de be asham'd
At last among the Cuckolds to be Nam'd:
Thoud'st better still have led a Whoring Life,
Than to be Plagu'd with Poverty and Wife!

Jeverns chief Business is to Swear and Eat;
He'l turn Procurer for a Dish of Meat:
Else the poor hungry Ruffian must, I fear,
Live on Gray Peas and Salt for half a year.

The rest, tho' moving in a lower Sphere,
Are no less Villains than their Masters are;
So Sharping, and so insolent a Crew,
Long as old Tyburn stood it never knew:
But Fame do's say, their Equals you may find
Of th' other Sex; so lewd in every kind,
You'd Swear that Rogue and Whore had both combin'd.
Imprimis *Slingsby* has the fatall Curse
To have a Lady's Honor, with a Players Purse:
Tho' now she is so plaguy haughty grown,
Yet, Gad, my Lady, I a time have known
When a dull Whiggish Poet wou'd go down.
That Scene's now chang'd; but Prithee Dowdy Beast,
Think not thy Self an Actresse in the least;
For sure thy Figure ne'r was seen before:
Such Arse-like Breasts, Stiff neck, and menstruous Gore,
Are certain Antidotes against a Whore.

But antiquated *Shadwell* swears in Rage
She knows not what's the Lewdness of the Stage:

And I believe her, now her Days are past ;
Who'd tempt a Wretch, that on meer Force is chast ?
Yet in her youth, none was a greater Whore :
Her Lumpish Husband *Og* can tell you more.

There's one, Heav'n bless us ! by her cursed Pride
Thinks from the world her Brutish Lust to hide ;
But will that Pass in her, whose only Sence
Does lye in Whoring, Cheats, and Impudence ?
One that is Pox all o're ; *Barry* her Name,
That mercenary Prostituted Dame,
Whose nauseous —— like *Tony's* Tap does run :
Unpity'd Ass, that can't her Ulcer Shun !
Tho' like a Hackney Jade, just tyr'd before,
And all her little fulsom Stock Run ore ;
Tho' Faces are distorted with meer Pain,
So that wry mouth ne'r since come right again :
Yet ten times more she'l bear for Slavish Gain

Impudent *Sarah* thinks she's prais'd by all :
Mistaken Drab, back to thy Mothers Stall,
And sell there Savin, which thou'st prov'd so well ;
'Tis a rare Thing that Belly cannot swell,
Tho' swived, and swived, and as debauch'd as Hell.

Fam'd *Butlers* Wiles are now so common grown,
That by each feather'd Cully she is known :
So, that at last to save her tott'ring Fame,
At Music Club she strives to get a Name ;
But Mony is the Syren's chiefest Ayme.
At Treats her Squeamish Stomach cannot bear
What Amorous Spark Provides with Cost and Care ;
But if She's hungry, faith I must be blunt
She'l for a Dish of Cutlets shew her ——

What is't, a Pox, makes *Petty* seem to be
Of so demure pretended Modesty ;
When 'tis apparent she'l in private prove
As Impudent as any Punk of Love ?
Strangers she fears ; so cares not much to roam,
While she can have a Sharers tarse at home.

Currer, 'tis time thou wert to Ireland gon ;
Thy utmost Rate is here but Half a Crown :
Ask *Turner*, if thou art not fulsom grown ?

Sue Percival so long has known the Stage,
She grows in Lewdness faster, than in Age :
From Eight or Nine she there has swiving been ;
So calls that Nature, which is truly Sin.
Her Coffee Father too's so basely Poor,
And such a Hireling that he'l hold the Door,
Be Pimp himselfe, that she may Play the Whore.

Once *Twyford* had som modesty ; but she
Her Husband being Close in Custody,
Wou'd be unkind to let him Famish there :
So—s for Guineys, to Provide him Fare.
But *Osborn* moves in a Religious Strain,
She'l —— and Pray, and Pray, and —— again :
Sure now her swiving, Praying Dayes are o're,
Who'd have an Ugly, old, yet zealous Whore ?

Then *Norris*, and her Daughter, pleasant are ;
One's very young, the other desperate fair :
A very equal, well-proportion'd Pair.
The Girl's of Use, faith, as the matter goes ;
For she must —— to get her Father's Cloths.

I've pleas'd my self, now Critics do your worst ;
I value not your Malice, nor your Curse.

EXPLANATORY NOTES

EXPLANATORY NOTES

To The Reader, *A*2. OPEN'D THERE 1662. Rather, late in June, 1661.

To The Reader, *A*2. BOOK-KEEPER. The book-keeper was a very important and responsible individual, since he acted as the librarian of the theatre, and to his safe custody were assigned the manuscripts.

The term book-keeper has been sometimes taken (*e.g.*, by Davies, Waldron, Collier, Creiznach) to be synonymous with "bookholder," but this is an error, although sometimes the book-keeper was also book-holder to the company. Higgins in his *Junius Nomenclator*, 1588, defines "bookholder" as "he that telleth the players their part when they are out and have forgotten. The prompter or Bookholder." It would seem that book-keeper and bookholder are confused in *The Spanish Tragedy*, when Hieronimo is to present his play before the Court, and the King, who is among the spectators, says :

> Here, brother, you shall be the bookkeeper
> This is the argument of that they show.
> [*He giveth him a book.*

The same confusion occurs in an early Jacobean comedy *Every Woman in her Humour*, when a character is said to "swear like an elephant and stamp and stare (God bless us !) like a playhouse book-keeper, when the actors miss their entrance."

The quarto *Wit without Mony* (with Alterations and Amendments by some Persons of Quality), n.d. but 1707, is humorously dedicated to "*Thomas Newman*, Servant to her Majesty, one of the Gentlemen of the

Great Room. Book Keeper and Prompter to her Majesty's Company of Comedians at the Haymarket." "Early Prompt Books," Chapter XVI., *Pre-Restoration Stage Studies* (1927) by W. J. Lawrence may be profitably consulted.

To the Reader, *A*2. PERFORMANCES IN AFTERNOONS. Immediately after the Restoration plays commenced at half-past three o'clock. During the Prologue to Dryden's *The Wild Gallant*, "When it was first Acted" (produced Theatre Royal in Vere Street, on Thursday, February 5, 1662–3), we have "*the curtain drawn discovers two Astrologers*"; and these proceed to prognosticate by their art the fortune of the play. The First Astrologer reads: "A figure of the heavenly Bodies in their several Apartments, Feb. the 5th, half an hour after three after Noon, from whence you are to judge the success of a new play, called *the Wild Gallant*." We know from Pepys that the doors opened a couple of hours or more earlier, and that to get a good place, especially if it was the first day of a new piece, one often had to be at the theatre at noon. On Monday, May 18, 1668, he records:

"Thence to my tailor's, and there did find Mercer come with Mrs. Horsfield and Gayet according to my desire, and there I took them up, it being almost twelve o'clock, or a little more, and carried them to the King's playhouse, where the doors were not then open; but presently they did open; and we in, and find many people already come in, by private ways, into the pit, it being the first day of Sir Charles Sidley's new play, so long expected, 'The Mullberry Garden,' of whom, being so reputed a wit, all the world do expect great matters. I having sat here awhile, and eat nothing to-day, did slip out, getting a boy to keep my place; and to the Rose Tavern, and there got half a breast of mutton, off of the spit, and dined all alone. And so to the play again, where the King and Queen, by and by, come, and all the Court; and the house infinitely full. But the play, when it come, though there was, here and there, a pretty saying, and that not very many neither, yet the whole of the play had nothing extraordinary in it, at all, neither of language nor design; insomuch that the King I did not see laugh, nor pleased the whole play from the beginning to the end, nor the company; insomuch that I have not been less pleased at a new play in my life, I think."

In 1658, whilſt Davenant was very diſcreetly attempting his Entertainments of Music with scenes, the hour of the play was three o'clock, as we learn from the title pages of these little operas when published in quarto. Thus we have :

" The Cruelty of the Spaniards in Peru ; expreſt by Inſtrumentall and Vocall Muſick, and by Art of Perſpective in Scenes, etc. Represented daily at the Cockpit in Drury Lane, at three afternoon punctually. London, Printed for Henry Herringham, and are to be sold at his Shop at the Anchor in the Lower Walk, in the New Exchange, 4to, 1658."

At the end is appended the following note : *Notwithſtanding the great expence necessary to scenes, and other ornaments in this entertainment, there is a good proviſion made of places for a shilling. And it shall certainly begin at three afternoon.*

The title page of *The History of Sr Francis Drake*, which was given at the Cockpit in the summer of 1658 runs :

" The Hiſtory of Sir Francis Drake : eſpreſt by Inſtrumentall and Vocall Muſick, and by the Art of Perſpective in Scenes, etc. The firſt part. Represented daily at the Cockpit in Drury Lane at Three afternoon punctually. London, Printed for Henry Herringham, and are to be sold at his Shop at the Anchor in the Lower Walk, in the New Exchange, 1659."

In the Duke of Buckingham's *The Rehearsal*, produced at the Theatre Royal, Druty Lane, December 7, 1671, the rehearsal of Mr. Bayes' tragedy takes place in the morning, and when the actors decide that it is useless to proceed they troop away to dinner. The poet in a fury declares that he will sell his piece to the other House, and the ſtage-keeper expoſtulates : " Nay, good, Sir, don't take a way the Book ; you'l disappoint the company that comes to see it acted here, this after noon."

Half-paſt three seems to have been the regular time for the commencement of the theatre throughout the reign of Charles II. (It may be noted that in the famous bill which was put forward by Collier, purporting to

be that of the opening of the new theatre in Drury Lane, we have "The play will begin at three o'clock exactly." But it is known that this piece is a forgery, and therefore of no evidential value.) Towards the end of the seventeenth century the hour of performance was inclined to get somewhat later, and in 1695 it appears to have been four o'clock. The Epilogue, spoken by Mrs. Bracegirdle, as Angelica in boy's attire, to Lord Lansdowne's *The She-Gallants*, acted at Lincoln's Inn Fields in the winter of 1695, concludes:

> On Pain of being posted to your Sorrow,
> Fail not at Four, to meet me here To-morrow.

A bill of *The Relapse*, "At the Theatre Royal in Drury Lane, this present Tuesday being the 18th day of May," 1703, announces "To begin exactly at half an hour after Five." An advertisement of *The Confederacy* "the sixth day of November, 1705," has "beginning exactly at Five of the Clock." The Epilogue to Farquhar's *The Recruiting Officer*, which was produced at Drury Lane in April, 1706, smartly commences: "All ladies and gentlemen that are willing to see the comedy call'd the *Recruiting Officer*, let them repair to morrow night, by six a'clock, to the sign of the Theatre Royal in Drury Lane, and they shall be kindly entertain'd."

In London six o'clock seems to have remained the general time for many years. Thus on Thursday, February 24, 1737, when *The Mourning Bride* was given at Drury Lane for the benefit of Mrs. Porter, who played Zara, the performance was announced "to begin exactly at Six o'clock." On November 6, 1740, *The Recruiting Officer* was revived at Covent Garden: "The part of Sylvia by Miss Woffington (being the first time of her performing on that Stage) . . . to begin exactly at Six o'clock." On September 28, *Romeo and Juliet* was acted at Covent Garden. "The part of Juliet to be performed by Mrs. Cibber . . . to begin exactly at six o'clock."

p. 1. THE BLACK-FRYARS COMPANY. This is the Second Blackfriars, a small roofed theatre, built in 1596 by Burbage on the first floor of the South section of Blackfriars Monastery. It was demolished August 6, 1655.

The first Blackfriars had been constructed by Richard Farrant early in 1577 on a section of the second floor of the old monastery. It was abandoned in the spring of 1584.

The Red Bull was an unroofed theatre, situated in Saint John's Street, Clerkenwell. This popular house was built about 1600, and enlarged in 1632. On Saturday, March 23, 1661, Pepys went to the Red Bull, "where I had not been since plays come up again." Owing to the good offices of a man whom he knew and who was acting as a servant he made his way "up to the tyreing room, where strange the confusion and disorder that there is among them in fitting themselves, especially here, where the clothes are very poor and the actors but common fellows. At last into the pitt, where I think there was not above ten more than myself, and not one hundred in the whole house. And the play which is called 'All's Lost by Lust,' poorly done." Daborne's *The Poor Man Comfort* was given at this house, Tuesday, May 28, 1661. (Jordan, *A Royal Arbor of Loyal Poesie*, where the Prologue will be found.) On Monday, 26 May, 1662, Pepys took his wife to the Red Bull, "where we saw Doctor Faustus, but so wretchedly and poorly done that we were sick of it." The Red Bull seems to have been last used as a theatre in 1663, and in Davenant's *The Play-House to be Lett*, produced at Lincoln's Inn Fields in that year, when two fencers inquire whether they may lease the playhouse for a school the player retorts:

> Tell 'em the Red Bull stands empty for fencers:
> There are no tenants in it but old spiders.
> Go, bid the men of wrath allay their heat
> With prizes there.

On Monday, April 25, 1664, Pepys walked "to Islington, and so to St. John's to the Red Bull, and

there saw the latter part of a rude prize fought, but with good pleasure enough."

Salisbury Court was a roofed theatre, erected in 1629 by Richard Gunnell and William Blagrave on the site of the old granary of Dorset House, off Fleet Street. It was dismantled by order of the Parliament on March 24, 1648–9. In 1652 it was bought by the actor, William Beeston, who rebuilt it in April, 1660. Pepys saw many of the older plays acted there. For example, on Saturday, February 9, 1660–1, he records: "Creed and I to Whitefriars to the Play-house, and saw 'The Mad Lover,' the first time I ever saw it acted which I liked pretty well." *The Mad Lover* is the first play in the Beaumont and Fletcher Folio of 1647. Mr. Bullen says it "may be confidentally regarded as Fletcher's unaided composition." On Saturday, February 23, 1660–1, Pepys saw Middleton's *The Changeling*, "the first time it had been acted these twenty years, and it takes exceedingly." It may be remarked that Downes tells us De Flores was played by Betterton, and Antonio the pretended changeling by Sheppy. On Friday, March 1, 1660–1, Pepys records: "To Whitefryars, and saw 'The Bondman' acted; an excellent play and well done. But above all that ever I saw, Betterton do the Bondman the best." Sir Henry Herbert enters: December 3, 1623; "For the Queen of Bohemia's company: *The Noble Bondman:* written by Philip Messenger, gent." On Saturday, March 2, Pepys notes: "To Salisbury Court, where the house as full as could be; and it seems it was a new play, 'the Queen's Maske,' wherein there are some good humours; . . . but above all it was strange to see so little a boy as that was to act Cupid, which is one of the greatest parts in it." Heywood's *Loves Mistris; or, The Queene's Masque* was first performed in 1634. On Saturday, March 16, 1660–1, Pepys saw at Salisbury Court *The Spanish Curate*, "in which I had no great content." This comedy, which is now generally considered to be the joint work of Fletcher and Massinger,

was licensed by the Master of the Revels, Sir John Ashley, October 24, 1622, and acted with great success at the Blackfriars. On Monday, April 1, 1661, Pepys saw at Salisbury Court part of Fletcher's *Rule a Wife and Have a Wife*, which he did not like. On the following day, however, at the same house he was far better pleased with *The Night Walker, or, The Little Thief*, which on May 11, 1633, Herbert entered as a play of Fletcher's corrected by Shirley. Pepys thought it "a very merry and pretty play." On Saturday, April 6, 1661, he has: "To Salisbury Court and there saw 'Love's Quarrell' acted the first time, but I do not like the design or words." This piece has not been identified. It is probably a new title given to one of the older plays.

The first Fortune Theatre was situated in Golden Lane, and opened in the autumn of 1600 by the Admiral's men. It was burned down December 9, 1621. A second theatre, "A large round brick building" was erected on the same site in 1623. James Wright says that it "lay partly open to the weather, and there they always acted by daylight." The Fortune was dismantled in 1649, and totally demolished by 1662. Accordingly the façade which was still extant in 1819 cannot have belonged to it, although it is possible that it may have been that of a Restoration "nursery," for young actors which possibly occupied the same site.

The first Globe, situated on the Bankside, was built in 1598, and on June 29, 1613, was "casually burnt downe and consumed with fier." However, the house was forthwith rebuilt and it was certainly opened by June 30, 1614, when John Chamberlain writes that he had called upon a lady only to find her "gone to the new Globe, to a play." He continues, "I hear much speech of this new playhouse, which is said to be the fairest that ever was in England." On Monday, April 15, 1644, it was demolished by Sir Matthew Brand "to make tenements in the room of it."

The Cockpit or Phœnix was a small roofed theatre,

constructed in the Cockpit in Drury Lane about 1617. A manuscript continuation of Stowe's *Annales*, found in a copy of the 1631 edition, has "The Phenix in Druery Lane, was pulled downe also this day, being Saterday the 24 day of March, 1649, by the same souldiers."

Wright in his *Historia Histrionica*, 1699, 8vo, says:

"Before the Wars, there were in being all these Play-houses at the same time. The *Black-friers*, and *Globe* on the *Bankside*, a Winter and Summer House, belonging to the same Company called the King's Servants; the *Cockpit* or *Phœnix*, in *Drury-lane*, called the Queen's Servants; the private House in *Salisbury-court*, called the Prince's Servants; the *Fortune* near *White-cross-street*, and the *Red Bull* at the upper end of St. *John's-street*: The two last were mostly frequented by Citizens, and the meaner sort of People. All these Companies got Money, and Liv'd in Reputation, especially those of the *Blackfriers*, who were Men of grave and sober Behaviour. . . . The *Black-friers*, *Cockpit*, and *Salisbury-court*, were called Private Houses, and were very small to what we see now. The *Cockpit* was standing since the Restauration, and *Rhode's* Company Acted there for some time. . . . The *Globe*, *Fortune* and *Bull*, were large Houses, and lay partly open to the Weather, and there they alwaies Acted by Daylight."

p. 1. NEW HOUSE. This, the last constructed house of the Elizabethan order, built in a famous tennis court situated in Bear Yard, Vere Street, which ran into Clare Market, was an oblong roofed theatre. It was opened by Killigrew and the King's Company (the original Mohun Company) on Thursday, November 8, 1660, with *Henry the Fourth*. They abandoned the house in April, 1663, since the new Theatre Royal, Bridges Street, Drury Lane, was opened on May 7, 1663, with *The Humorous Lieutenant*. The old theatre, as we learn from Pepys, Friday, April 23, 1669, sometime served as a Nursery for the younger actors. From 1675 to 1682 it was used as a Meeting House. In subsequent years a carpenter's shop and also a slaughter house occupied the building. It was destroyed by fire, September 17, 1809, and a view of the ruins may be found in C. W. Heckethorn's *Lincoln's Inn Fields and the Localities Adjacent*, p. 138.

p. 1. A Patent from The King. This is given in Fitzgerald's *New History of the English Stage*, I., pp. 77–80.

p. 2. Mr. Theophilus Bird. About 1635 Theophilus Bird was admitted to the King's Company at Blackfriars. He married Anne, the eldest daughter of Christopher Beeston, and in 1652 he was acting as agent for his brother-in-law, William Beeston. With other members of the newly formed acting company on January 28, 1661–2, he entered into an agreement with Sir Robert Howard and Thomas Killigrew, but he was not a "building sharer," although he ranked as a "whole sharer," that is to say, he personally held one share. Bird died early in 1664. His name occurs in very few post-Restoration printed casts, but we find that he acted Prospero in Richard Rhodes' comedy *Flora's Vagaries*, which was produced at the Theatre Royal on Tuesday, November 3, 1663, but not printed until 1670; licensed (for the Press) July 28, 1669. On Wednesday, September 24, 1662, Pepys heard "how Bird hath lately broke his leg, while he was fencing in 'Aglaura' upon the stage." One might hazard that Bird sustained either Ariaspes or Ziriff (Zorannes), but there is a good deal of bilbo-bladery in Suckling's drama, especially in its first estate of "a bloody Tragedy" ere it was "turn'd to a Comedy."

p. 2. Charles Hart. Of this famous actor Rymer says: "The eyes of the audience are prepossessed and charmed by his action, before aught of the Poet can approach their ears; and to the most wretched character he gives a lustre which so dazzles the sight, that the deformities of the poet cannot be perceived." Hart had been apprentice or boy to the famous Robinson at the Blackfriars. At the union of the two companies in 1682 he retired to his country house at Stanmore Magna in Middlesex, and dying of the stone August 18, 1683, he was buried here August 20. In the *Historia Histrionica*, James Wright says of these actors:

"*Hart* and *Clun* were bred up boys at the *Blackfriers*, and acted Women's Parts. *Hart* was *Robinson's* Boy or Apprentice;

He acted the Dutchess in the Tragedy of the *Cardinal*, which was the first Part that gave him Reputation. *Cartwright* and *Wintershal* belonged to the private House in *Salisbury Court*; *Burt* was a Boy, first under *Shank* at the *Blackfriers*, then under *Beeston* at the *Cockpit*; and *Mohun*, and *Shatterel* were in the same condition with him at the last Place. There *Burt* used to play the principal Women's parts, in particular *Clariana*, in *Love's Cruelty*; and at the same time *Mohun* acted *Bellamente*, which Part he retain'd after the Restauration."

The Cardinal, a tragedy by James Shirley, was licensed November 25, 1641, and it forms one of the six plays first published in an 8vo volume, 1652–3. "The Cardinal, a Tragedie, As it was acted at the private House in Black Fryers. Written by James Shirley." It was revived at the Theatre Royal, Vere Street, July 23, 1662. It was seen by Pepys October 2, 1663, when he did not approve of it very highly. However, on Saturday, August 24, 1667, he notes: "After dinner we to a play, and there saw 'The Cardinall' at the King's House, wherewith I am mightily pleased; but, above all, with Becke Marshall." Mrs. Marshall, no doubt, played Rosaura the Duchess. On Monday, April 27, 1668, he again saw this tragedy at the Theatre Royal, and notes it as "a good play."

Love's Cruelty, a tragedy by James Shirley, was licensed November, 1631, and printed 4to, 1640, as acted "at the private House in Drury Lane." Bellamente is described as "a noble gentleman." He loves and afterwards is espoused to Clariana, who betrays him. This tragedy, which was a favourite after the Restoration, was revived at the Theatre Royal, Vere Street, on Thursday, November 15, 1660. It was seen by Pepys on Monday, December 30, 1667, and again on Tuesday, April 14, 1668. He notes it as "an old play."

p. 2. MR. MOHUN. Michael Mohun died in Brownlow Street (now Betterton Street), Drury Lane, October, 1684, and was buried at S. Giles in the Fields. One of his children was possibly the box-keeper, Mohun, at the Theatre Royal.

p. 2. MR. LACY. John Lacy died September 17, 1681. One of his great characters was Bayes in *The Rehearsal*. He is thus noticed by Langbaine:

"A Comedian whose Abilities in Action were sufficiently known to all that frequented the King's Theatre, where he was for many years an Actor, and perform'd all Parts that he undertook to a miracle: insomuch that I am apt to believe, that as *this* Age never had, so the *next* never will have his *Equal*, at least not his *Superiour*. He was so well approv'd of by King *Charles* the Second, an undeniable Judge in Dramatick Arts, that he caus'd his Picture to be drawn, in three several Figures in the same Table *viz.* That of *Teague* in the *Committee*, Mr. *Scruple* in *The Cheats*, and *M. Galliard*, in *The Variety:* which piece is still in being at *Windsor-Castle*. Nor did his Talent wholly ly in Acting, he knew both how to judge and write Plays: and if his Comedies are somewhat allied to French Farce, 'tis out of choice, rather than want of Ability to write true Comedy."

The picture to which reference is made is by Michael Wright. It is now at Hampton Court. Evelyn, October 3, 1662, records:

"Visited Mr. Wright, a Scotchman, who had lived long in Rome, and was esteemed a good painter . . . his best (picture), in my opinion, is Lacy, the famous Roscius or comedian, whom he has painted in three dresses, as a gallant, a Presbyterian minister, and a Scotch Highlander in his plaid. It is in His Majesty's dining-room at Windsor."

Four plays are printed under Lacy's name, *The Old Troop, or, Monsieur Raggou*, 4to, 1672; *The Dumb Lady, or, The Farrier Made Physician* (largely founded upon *Le Medicin malgré lui*), 4to, 1672; *Sir Hercules Buffoon, or, The Poetical Squire*, 4to, 1684, "brought upon the Stage and publisht after the Author's Decease"; and *Sauny the Scott, or, The Taming of the Shrew*, an adaptation from Shakespeare with some intermingling of *The Tamer Tamed*, 4to, 1698.

p. 2. MR. BURT. Nicholas Burt, was an original member of the Red Bull Company after the Restoration and one of the whole sharers of the Theatre Royal. On March 20, 1673, the theatre, represented by Killigrew Dryden, Hart, Mohun, and others, borrowed from him

the sum of £160. The date of Burt's death is not known, but on February 10, 1689-90, he petitioned against Charles Killigrew "for deteyneing his share of Cloathes, scenes, and Bookes, belonging to the Theatre Royall." His name does not occur in any cast after the Union of the Two Companies in 1682. Indeed, as it is absent from an agreement of July 30, 1680, it may pretty certainly be said that he had retired before this date.

p. 2. MR. CARTWRIGHT. William Cartwright was originally a member of Prince Charles's Company at the Private House in Salisbury Court. During the Civil War and Commonwealth he kept a bookseller's shop at the end of Turnstile Alley, but immediately upon the Restoration he joined the actors who began giving performances at the Red Bull. He played a large number of important parts and was one of the principal figures in the theatre. During the difficulties into which the King's Company were involved, owing to the quarrels between Thomas Killigrew and his son Charles, we find that on September 9, 1676, the Lord Chamberlain appointed Mr. Michael Mohun, Mr. Charles Hart, Mr. Edward Kynaston, and Mr. William Cartwright "under mee from time to time to order and direct all things whatsoever belonging to the well orderinge of the said Company." William Cartwright died at his house in Lincoln's Inn Fields about the middle of December, 1687, and by his will dated 1686, it was seen that he had left his books, pictures and furniture to Dulwich College. A law-suit ensued, as Francis and Jane Johnson, his servants, had unwarrantably seized upon clothing, books, prints, and a large sum of ready money. Only a portion of the bequest was eventually recovered. Among the Dulwich portraits are: No. 234, "My picture in a black dress with a great dog"; No. 78, "My first wife's portrait like a shepherdess"; No. 116, "My second wife's portrait with a black veil on her head." The catalogue, one leaf of which (186–209) is wanting,

is an illiterate script, said, however, to be the donor's own hand.

p. 2. MR. CLUN. On Thursday, August 4, 1664, Pepys being at the Theatre Royal hears

"that Clun, one of their best actors, was, the last night, going out of town (after he had acted the Alchymist, wherein was one of his best parts that he acts) to his country house, set upon and murdered; one of the rogues taken, an Irish fellow. It seems most cruelly butchered and bound. The house will have a great miss of him."

On the following day he was told the details of the "manner of Clun's being killed and laid in a ditch, and yet was not killed by any wounds, having only one in his arm, but bled to death through his struggling." At the time of Walter Clun's death there was published "An Egley upon the Most Execrable Murther of Mr. Clun, One of the Comedeans of the Theator Royal, Who was Rob'd and most inhumanely Kill'd on Tuseday-night being the 2d of *August*, 1664, near *Tatnam-Court*, as he was Riding to his Country-house at *Kentishtown*." This has been reprinted by Mr. Thorn-Drury in his collection *A Little Ark*, 1921. It appears that originally, at the Blackfriars, Walter Clun had as a youth acted women's parts:

> Thou who in polished words, and Womans dress,
> Didst Lovers passions to the height express;
> And made us weep, at seeming sorrow swell,
> To hear and see like truth a Fiction fell:

He is also in these verses particularly praised for Smug in *The Merry Devil of Edmonton;* Bessus in *A King and no King;* Falstaff in *Henry IV.;* the Lieutenant in *The Humorous Lieutenant;* and especially Iago in *Othello*. With regard to this last play, Pepys has an interesting reference on Saturday, February 6, 1668–9:

"To the King's Play-house, and there . . . did see 'The Moor of Venice:' but ill acted in most parts; Mohun, which

did a little surprise me, not acting Iago's part by much so well as Clun used to do; nor another Hart's, which was Cassio's; nor indeed Burt doing the Moor's so well as I once thought he did."

Again on Saturday, April 17, 1669, having seen *The Alchemist* at the Theatre Royal, he remarks how good a play it is, yet sadly writes: "but I do miss Clun for the Doctor."

p. 2. MR. BAXTER. Richard Baxter was an original member of the Company which played at the Red Bull upon the Restoration. He is mentioned as one of "His Majesty's comedians," October 6, 1660, and as such he is included in a warrant for liveries, February 25, 1665, but since his name does not appear in a similar warrant February 8, 1667, we may presume that he was dead at the latter date.

p. 2. MR. ROBERT SHATTEREL. Robert and William Shatterel, or Shotterel, as the name was often spelled, were brothers, and in various warrants connected with the earlier years of the Theatre Royal we also have an Edward Shatterel, who is, perhaps, to be identified with William. Robert appears to have been the famous actor of the name, and there can be little doubt that originally he was one of Beeston's Boys at the Cockpit. During the Civil War he was quartermaster to a troop of horse in Prince Rupert's regiment. Wright tells us:

"*Mohun* was a Captain, and (after the Wars were ended here) served in *Flanders*, where he received Pay as a Major. *Hart* was a Lieutenant of Horse under Sir *Thomas Dallison*, in *Prince Rupert's* Regiment; *Burt* was Cornet in the same Troop, and *Shatterel* quarter-master. *Allen* of the *Cockpit* was a Major, and Quarter-Master-General at *Oxford*."

As a comedian, Robert Shatterel was greatly admired, and his range of characters, many of which (as will be noted) have been recorded by Downes, was very wide. Among those not mentioned in the *Roscius Anglicanus* were the Quack in *The Country-Wife* produced at the Theatre Royal, January, 1674–5, and Circumstantio in Sir Francis Fane's *Love in the Dark, or, The Man of*

Business, produced at Drury Lane in May, 1675. About 1679, Robert Shatterel seems to have retired from the stage, and he was living in Playhouse Yard, Drury Lane, 1681–4, which latter year is probably the date of his death. In 1676 (*Term Catalogues*, Michaelmas, November 22, 1676) was published 8vo, *Archery Revived, or, The Bow-man's Excellency:*

"An Heroick Poem; being a description of the use and noble Vertues of the Long Bow in our last Age, so famous for the many great and admired Victories won, by the English and other Warlike Nations, over the most part of the World. Exhorting all brave Spirits to the banishment of Vice, by the use of so noble and healthful Exercise. Written by *Robert Shotterel* and *Thomas D'Urfey*, Gent."

p. 2. MR. DUKE. Marmaduke Watson, whose name first appears in the list of actors of the Theatre Royal Company in one of the Lord Chamberlain's warrants for liveries of July, 1661. His name is thus abbreviated in the printed copy of *The Mistaken Husband*, 4to, 1675, where we have "Act V. Scen. I., *A Ship or Gunroom.* Learcut *and the Boatswain* Duke Watson." Watson played secondary parts, and his line is represented by such rôles as Hamet in Dryden's *The Conquest of Granada*, Part I., December, 1670, Part II., January, 1670–1, Theatre Royal; Eubulus in *Marriage A-la-Mode*, produced at Lincoln's Inn Fields by the King's Company about Easter, 1672; Captain Middleton in *Amboyna, or, The Cruelties of the Dutch to the English Merchants*, produced at Lincoln's Inn Fields in the late spring of 1673; Silvius in Lee's *The Tragedy of Nero, Emperour of Rome*, Drury Lane, May, 1674; Varro, a tribune, in *Sophonisba, or, Hannibel's Overthrow*, Drury Lane, April, 1675; Eumenes in *The Rival Queens*, Drury Lane, March, 1676–7; old Thrashard in Leanard's *The Country Innocence, or, The Chambermaid turned Quaker*, Drury Lane, February, 1676–7; one of the three physicians in D'Urfey's alteration of Fletcher's *Monsieur Thomas*, dubbed *Trick for Trick, or, The Debauch'd Hypocrite*, which was acted at the

Theatre Royal in February, 1677–8. After the Union he is no longer to be traced.

p. 2. MR. HANCOCK. The name of this actor, Thomas Hancock, seems first to appear in a warrant for liveries granted to the Theatre Royal Company, November 4, 1662. He is mentioned in the list of comedians who were required to present themselves before the Lord Chamberlain on Saturday, March 18, 1664, with reference to the dispute between the company and Thomas Killigrew. Hancock occurs in several official papers and can certainly be traced as late as February 8, 1667. The characters he played were undoubtedly of the smallest, and he seems seldom to have been entrusted with a speaking part.

p. 2. MR. KYNASTON. Originally Edward Kynaston was a member of Rhodes' Company, which occupied the Cockpit or the Phœnix in Drury Lane, and here, as Downes tells us, he usually acted female characters. However, he very early left the Cockpit Company to join the new Theatre Royal in Vere Street. He was long one of the most admired actors upon the stage, and during his career he created a very large number of parts of the first importance. Sir Quibble Quere in D'Urfey's comedy *The Richmond Heiress, or, A Woman Once in the Right*, produced at Drury Lane early in 1693, discussing the actors of the day, particularly praises Kynaston, "the last, not least in Love, the only remaining branch of the old Stock," that is of Killigrew's Company. In the reply of the Patentees, 10 December, 1694, to the actors' petition it is pointed out that Kynaston, although he then played but seldom during a season, was receiving a weekly salary of three pounds. He appears to have retired about 1698, and, according to Cibber, "Kynaston staid too long upon the stage; till his memory and spirit began to fail him." It may be remarked that this seems somewhat extraordinary, for at the end of the seventeenth century Kynaston could not have been more than sixty years of age, and presumably he was admirably suited in such characters

as Henry IV., Lord Touchwood in *The Double-Dealer*, and Count Baldwin in *The Fatal Marriage*, although he had long since resigned the gallants and heroes.

p. 2. MR. WINTERSEL. William Wintershal from 1637 till the closing of the theatres was a member of Queen Henrietta Maria's Company and appeared at Salisbury Court. After the Restoration he joined the actors who had begun to perform at the Red Bull, whence with the rest he became a servant of His Majesty. He was one of the lessees of the Theatre Royal, in which he held two "parts" or shares. Contemporaries speak of his talents in very high terms. Pepys admired him, and John Dennis highly praises his acting as Slender. He is incidentally mentioned in *The Rehearsal*, and the old Key says: "Mr. *William Wintershell* was a most excellent and judicious Actor, and the best Instructor of others: He died in *July*, 1679."

p. 2. MR. BATEMAN. In a list of the company of the Theatre Royal, which is among the Lord Chamberlain's papers, February 25, 1665, Thomas Bateman is not included, but in a subsequent warrant, February 8, 1667, we have the name "Batiman," so it is inferred that he joined the King's Company between these dates. His line was very unimportant, and indeed the only rôle in which he has been traced is that recorded by Downes—Tribulation Wholesome, a Pastor of Amsterdam in *The Alchemist*. None the less, it should be remarked that this character may be made very effective. Early in the eighteenth century it was played by the celebrated comedian Pack, and some years later Benjamin Griffin was loudly applauded as the Puritanical Preacher. When in March, 1923, *The Alchemist* was revived for two performances under my direction, Mr. H. R. Hignett gave an admirable performance as Tribulation, and won very great and well-deserved applause.

p. 2. MR. BLAGDEN. Nicholas Blagden had joined the King's Company by November 4, 1662, since his

name appeared in an official list of that date. Apparently he had been a member of the Duke of Monmouth's Company, managed by Edward Bedford, since on October 15, 1663, Bedford was petitioning against him to the Lord Chamberlain. Blagden is found in a list February 25, 1665, but his name has been scored out in a warrant, February 8, 1667. We may suppose that he was dead rather than that he had joined his former company.

p. 2. AFTER THEY HAD BEGUN IN DRURY LANE. The King's Company opened at the Theatre Royal in Bridges Street (Drury Lane), on Thursday, May 7, 1663.

p. 2. MR. HAINS. On Saturday, March 7, 1667–8, Pepys saw *The Spanish Gipsy* at the Theatre Royal, which curiously enough did not please him. "A very silly play, only great variety of dances, and those most excellently done, especially one part by one Hanes, only lately come thither from the Nursery, an understanding fellow, but yet, they say, hath spent £1,000 a year before he come thither." In Thomas's *Life of Joe Haynes*, published in 1701, it is said that this comedian "acted under Captain Bedford whilst the playhouse in Hatton Garden lasted." Captain Bedford was the Edward Bedford who directed the Duke of Monmouth's Company. On Thursday, May 7, 1668, Pepys visited Mrs. Knepp at her lodgings, where "was also Haynes, the incomparable dancer of the King's House, and a seeming civil man, and sings pretty well." It used to be supposed that his first part was Benito in Dryden's *The Assignation*, which the poet is said to have written for him. It is certainly possible that Dryden had Haines in mind when he sketched this capital character, but it was by no means the first rôle that the comedian had sustained. We know, for example, that he played Piperollo in a revival of Shirley's *The Sisters*, which must be dated 1669–70, and no doubt he acted in several of the older plays whereof the Restoration casts have not come down to

us. Haines is described as "a very eminent low comedian, and a person of great facetiousness of temper and readiness of wit," but it appears that he carried his buffooneries, amusing enough no doubt on the stage, rather too far into real life, since his extravagances not infrequently embroiled him first with one company and then with the other, so that he was compelled at no infrequent intervals to migrate from theatre to theatre. He was especially famous for his delivery of Prologues and Epilogues. He created several parts of importance, among which the most famous were: Sparkish in *The Country Wife*, Theatre Royal, January, 1674–5; Lord Plausible in *The Plain-Dealer*, produced at the same house in the winter of 1676; and Captain Bluffe in *The Old Batchelor*, Drury Lane, January, 1692–3. The *Biographia Dramatica* tells us that Haines remained on the stage until 1701, "on the 4th of April in which year he died of a fever, after a very short illness, at his lodging in Hart Street, Longacre, and was buried in the churchyard of S. Paul's, Covent Garden."

p. 2. MR. GRIFFIN. Philip Griffin became an actor of great merit, and it will be noticed that Downes has praised him very highly. Amongst other parts at Drury Lane he played Menander in Lee's *Sophonisba*, April, 1675; Maecenas in *Gloriana*, January, 1675–6; Vernish in *The Plain-Dealer*, in the winter of 1676; Lysimachus in *The Rival Queens*, March, 1676–7; Serapion in *All for Love*, December, 1677; Valentine in *Trick for Trick*, February, 1677–8; Captain Porpuss in *Sir Barnaby Whigg*, early autumn of 1681; Du Pier in *The Commonwealth of Women*, the summer of 1685; Lord Lovechase in *The Bath, or, The Western Lass*, 1701. It is interesting to note that Griffin was the executor of the famous Mrs. Meggs, "Orange Moll"—scandal said and her *beau garçon*—and for a while, until his journey to Ireland in August, 1699, he was managing for Rich. Cibber mentions Captain Griffin with Betterton, Smith, Mountfort, Mrs. Bracegirdle and Mrs. Oldfield,

as being one of those who not only excelled on the stage, but in private life were "received among people of condition with favour." Cibber also tells how "in the younger days of their heroism, Captain Griffin and Goodman were confined by their moderate salaries, to the economy of lying together in the same bed, and having but one shirt between them." This was worn alternately, and when one of the young actors in order to keep an assignation wished to don their best garment out of his turn a fine tussle ensued.

p. 2. MR. GOODMAN. Cardell Goodman was an actor of great talent whose career seems to have been ruined by recklessness and debauchery. He succeeded Hart as Alexander the Great, in which rôle he won particular applause. Colley Cibber tells us that when he applied to the patentees for an increase of salary—he was getting some 50*s.* a week—he was told that even if his salary were less than it was by 10*s.* a week, it would still be more than ever Goodman had, who was a better actor than he could pretend to be.

"To which I replied, 'This may be true; but then you know, sir, it is as true, that Goodman was forced to go upon the highway for a livelihood.' As this was a known fact of Goodman, my mentioning it on that occasion, I believe, was of service to me; at least my salary was not reduced after it. To say a word or two more of Goodman, so celebrated an actor in his time, perhaps may set the conduct of the patentees in a clearer light. Though Goodman had left the stage before I came to it (1689–90) I had some slight acquaintance with him. About the time of his being expected to be an evidence against Sir John Fenwick, in the assassination plot, in 1696, I happened to meet him at dinner at Sir Thomas Skipwith's, who, as he was an agreeable companion himself, liked Goodman for the same quality. Here it was, that Goodman, without disguise, or sparing himself, fell into a laughing account of several loose passages of his younger life; as his being expelled the university of Cambridge, for being one of the hot-headed sparks who were concerned in the cutting and defacing the Duke of Monmouth's picture, then chancellor of that place. But this disgrace, it seems, had not disqualified him for the stage; which, like the sea-service, refuses no man for his morals, that is able-bodied. There, as an actor, he soon grew into a different reputation; but whatever his merit might be, the pay of a hired hero, in those days, was so very low, that he was forced, it seems,

to take the air, (as he called it) and borrow what money the first man he met had about him. But this being his first exploit of the kind, which the scantiness of his theatrical fortune had reduced him to, King James was prevailed upon to pardon him; which, Goodman said, was doing him so particular an honour, that no man could wonder if his acknowledgment had carried him a little farther than ordinary, into the interest of that prince. But as he had, lately, been out of luck, in backing his old master, he had now no way to get home the life he was out, upon his account, but by being under the same obligations to King William."

Cardell Goodman was a stalwart and handsome young fellow, qualities which could not fail to attract "the lewdest as well as the fairest of all King Charles' concubines," Barbara, Duchess of Cleveland. In his *History of England during the Reign of the Royal House of Stewart II.*, of 576, that complete Whig Oldmixon very disrespectfully writes of the Duchess:

"This woman was so infamous in her amours, that she made no scruple of owning her lovers; among whom was Goodman the player, who so narrowly escaped the gallows some years after; and the fellow was so insolent upon it, that, one night when the Queen [Mary II.] was at the Theatre, and the curtain as usual was immediately ordered to be drawn up, Goodman cry'd, 'Is my Duchess come?' and being answered, 'No,' he swore terribly, the curtain should not be drawn till the Duchess came, which was at the instant, and sav'd the affront to the Queen."

Sir John Bramston in his *Autobiography* says of Goodman that this Player acted in the Assassination plot of 1696, and turning King's evidence to escape the gallows, got away into France before the trials of his fellow-conspirators, and was heard of no more—that is to say so far as England was concerned. According to Macpherson, I., 573, Goodman had been bribed to leave England by the Viscount Montgomery, afterwards Marquess, and titular Duke, of Powis against whom he had informed; according to Smollett (1841), I., 263, it was Lady Fenwick who supplied him with money to leave the country that he might not appear against her husband, and although he gave testimony for the Crown at the trial of Peter Cooke, Esq., May 9–13, 1696, he had departed from the kingdom before

that of Sir John Fenwick, which commenced November 6 of that year. The Earl of Middleton, in a letter to the Marquis de Torcy, from St. Germains, dated January 19, 1697–8, expresses a desire that King Louis should, at the instance of King James, be graciously pleased to send Goodman quietly away to the Antilles, St. Domingo, or Canada, with an order to the Governor of the colony selected to place him in confinement. This, as it was understood he was impatient to return to England. From another letter of de Torcy of some months later date, we learn that actually he had been sent a prisoner to Dauphiny, and that his wife, in a petition to the Queen, had begged to be incarcerated with him.

p. 2. MR. LYDDOLL. Of this actor, whose name is more generally spelled Lydal, nothing is certainly known than that he filled a goodly number of characters at Drury Lane, before the Union of the two Companies in 1682. If we may judge by these he must have been an accomplished and useful, if not an eminent, performer. Thus he played Don Melchior de Guzman in *An Evening's Love*, produced at the Theatre Royal, June, 1668; Argaleon in *Marriage A-la-Mode*, produced at Lincoln's Inn Fields about Easter, 1672; Mr. Collins in *Amboyna*, given at the same house in the summer of 1673; Piso in Lee's *The Tragedy of Nero*, produced at Drury Lane in May, 1674; Dorilant in *The Country Wife*, Drury Lane, January, 1674–5; Lelius, Scipio's lieutenant, in *Sophonisba*, Drury Lane, April, 1675; Tiberius in *Gloriana*, acted at the same house in January, 1675–6.

p. 2. MR. CHARLETON. This actor's name, so far as may be traced, occurs but to one important rôle that of Jerry Blackacre in *The Plain-Dealer*, which was produced at Drury Lane in the winter of 1676. No further details concerning him are known, and he is indeed only found in such rôles as Jacomo, a servant, an insignificant part in Fane's *Love in the Dark*, produced at the Theatre Royal during the spring of 1675,

and Prince Philip in Duffett's mock opera *Psyche Debauch'd* which burlesques Shadwell, and was given at the same house about Easter of that year.

p. 2. MR. SHERLY. There are two allusions to this actor in *The Rehearsal*. In Act II., after the usurping kings of Brentford have marched out flourishing their swords, "Enter Shirly." He exclaims: "Hey ho, hey ho: what a change is here! Hey day, hey day! I know not what to do, nor what to say." He then makes his exit. Turning to the poet Johnson remarks; "Mr. Bayes, in my opinion, now, that Gentleman might have said a little more, upon this occasion." But Bayes quickly replies: "No, Sir, not at all; for I under writ his Part, on purpose to set off the rest." At the end of the play when the actors have decided to substitute another piece for Mr. Bayes' drama, the first player says: "Let's see Haynes and Shirley practise the last dance; for that may serve us another time." To which another player returns: "I'l call 'em in. I think they are but in the Tiring-room." And so the dance is exhibited. Shirley's name occurs as Pedro, a groom, in John Corye's comedy *The Generous Enemies, or, The Ridiculous Lovers*, a play of many borrowings, which was produced at the Theatre Royal in the autumn of 1671; and also as Sanco-Panco, a servant, in *The Fond Lady*, a comedy generally attributed to Duffett, given at Drury Lane in the spring of 1674.

John Payne Collier in his MS. *History of the Restoration Stage*, unpublished, and now preserved in the theatre section of the Harvard University Library (p. 36), gives as his opinion that Sherlock the actor of *circa* 1638 was the Sherly here mentioned, and the son of Shirley the dramatist. Collier cites a MS. poem, doubtless forged:

On the Shirleys.

Of Shirley the father and Shirley the son,
You may say what you will, they are equalled by none;
And merit an equal proportion of praise
The one for bad acting, the other bad plays.

It may be remarked that although Shirley's dramas were popular for a few years immediately after the Restoration they soon unaccountably fell into disfavour and he was held up as the typical bad poet. One may compare Dryden's contemptuous allusions in *Mac Flecknoe*. William Shurlock was at the Cockpit in 1622 when he figures in Herbert's list. In 1627 he was a member of Queen Henrietta's Company, and in the cast of *The Wedding*, printed in 1629. William Sherlock plays Lodam, a fat gentleman. Elsewhere he is written Shirelock, but Crosfield calls him " Shirley " in 1634 when he was still at the Cockpit.

I owe the excerpts from Collier's MS. to the kindness of Mr. W. J. Lawrence, who has generously allowed me to use his transcriptions.

p. 2. Mr. Beeston. George Beeston, of whom little is known, acted Roderigo in *Othello*; Ludovico in Rhodes' *Flora's Vagaries*, produced November 3, 1663; Emanuel in a revival of *The Island Princess*, Theatre Royal, January, 1669; Nigrinus in *Tyrannick Love*, Theatre Royal, late June, 1669; Macrinus in Joyner's *The Roman Empress*, summer of 1670; Ozmyn, *The Conqueſt of Granada*, Theatre Royal, Part I., winter of 1670, Part II., January, 1670–1; and Van Herring in *Amboyna*, Lincoln's Inn Fields, May, 1673.

p. 2. Mr. Bell. Richard Bell was a rising young actor of great merit who had appeared with distinction in the famous revival of *Catiline*, Friday, December 18, 1668, and as Cæsar in *Julius Cæsar*. He played Frapolo in Shirley's *The Sisters*, Theatre Royal, 1669–70. He created Amariel the Angel in *Tyrannick Love*, late June, 1669; Honorius in Joyner's *The Roman Empress*, summer of 1670; the Duke of Arcos in *The Conqueſt of Granada*, Part I., winter of 1670, Part II., January, 1670–1; Sancho, man to Don Bertran, in John Corye's *The Generous Enemies*, June, of 1671; Mr. Vincent in *Love in a Wood*, autumn of 1671, possibly October. On Thursday, January 25, 1672, the Theatre Royal was burned to the ground in a terrible conflagration which did immense

damage. A news letter, dated January 27, 1671–2, has: "A fire at the King's playhouse between 7 and 8 o'clock on Thursday evening last which half burned down the house and all their scenes and wardrobe . . . 20,000*l.* damage. The fire began under the stairs where Orange Moll keeps her fruit. Bell the player was blown up." A ballad, *On the Burning of the Theatre Royal*, scarifying the Puritan fanatics has this couplet:

> He cryes just Judgement and wished when poor *Bell*
> Rung out his last, 't had been the Stage's kNell.

For making a capital N the printer was threatened with a prosecution by Sir Roger L'Estrange, for so patent a reflection upon Nell Gwyn.

p. 2. MR. REEVES. This actor was probably a brother of Ann Reeves the mistress of Dryden. His name occurs in 1669, 4to, *Catiline*, as having played in the famous revival of that tragedy in 1668, but the rôles are not severally assigned to the printed cast.

p. 2. MR. HUGHES. This actor's name occurs in a Lord Chamberlain's warrant for liveries, dated October 2, 1669. He has not, however, been traced in any printed casts, and his line of business must have been exceedingly small. Probably he was that brother of Margaret Hughes who fell in a duel, 1670. On June 20 of that year Grace, Lady Chaworth, in a letter to her brother, Lord Roos, at Belvoir Castle, writes: "One of the K[ing's] servants hath killed Mr. Hues, Peg Hues' brother, servant to P[rince] Robert [Rupert] upon a dispute whether Mis Nelly or she was the handsomer now att Windsor" (*Rutland MSS.* II., 17).

p. 2. MR. HARRIS. William Harris of the Theatre Royal must be carefully distinguished from the friend of Pepys, the famous Henry Harris of the Duke's Company, as also from Joseph Harris, a player of later date, who was enrolled among Their Majesties' Actors, March 2, 1691–2. Joseph Harris is the author of three plays, *The Mistakes, or, the False Report*, produced at Drury Lane in the late winter of 1690, 4to, 1691; *The City Bride, or, The Merry Cuckold*, Lincoln's Inn

Fields, 1696, 4to 1696; and, *Love's a Lottery, and a Woman the Prize*, Lincoln's Inn Fields, the spring of 1698–9, 4to 1699.

William Harris of the Theatre Royal acted small parts such as Charinus in *Tyrannick Love*, late June, 1669; Zulema in *The Conquest of Granada*, Part I., winter of 1670 Part II., January, 1670–1; Servilius in Joyner's *The Roman Empress*, produced in the winter of 1669; Pedro in a revival (with alterations) of Fletcher's *The Island Princess*, January, 1669; Contarini in Shirley's *The Sisters*, revived 1669–70; Don Fenise in Duffett's rhyming comedy *The Spanish Rogue*, Lincoln's Inn Fields, winter, 1673; Morena (an apple-woman) in Duffett's farce *The Empress of Morocco*, Theatre Royal, spring of 1674, as also the First Witch in the extraordinary Epilogue to that production; Bruin, the White Bear of Norwich, in Duffett's mock opera *Psyche* which was given at the Theatre Royal about Easter, 1675; and Satana, Advocate General, in Fane's *Love in the Dark*, May, 1675.

p. 2. Mrs. Corey. For a full account of this famous actress see *Pepys "Doll Common"* in my *Essays in Petto*. The name Doll Common is given to Mrs. Corey by Pepys owing to her superlative performance of that character in *The Alchemist*. Mrs. Corey acted a very large number of important characters, and in her own line "old women" she was regarded as unapproachable. Among her most famous rôles were, Abigail in *The Scornful Lady;* Mrs. Otter in *The Silent Woman;* Lady Woud-be in *Volpone*, and Sempronia in the revival of *Catiline*, December, 1668, when her mimicry of Lady Harvey caused something like a riot in the theatre. Mrs. Corey was the original Widow Blackacre, "the most comical character that was ever brought upon the stage," in *The Plain-Dealer*, January, 1674–5; Dame Dobson in Ravenscroft's "recantation play" *Dame Dobson*, early autumn of 1683; Lady Fantast in *Bury-Fair*, April, 1689; and Bromia in *Amphitryon*, October, 1690. Although there is no record

of Mrs. Corey's death, her name does not appear after 1692, and as this was a winter of great changes in the theatre she then probably retired from the stage. So far as can be traced her last rôle was the Abbess of Cheston in a revival of *The Merry Devil of Edmonton*.

p. 2. MRS. ANN MARSHALL. The two sisters—Ann, the elder, and Rebecca, the younger—were the leading ladies in the King's Company. Little is known of the Marshalls beyond what we have in Pepys, and even his famous anecdote of Becke's tiff with Nell Gwyn, when Mrs. Pierce told him "that the two Marshalls at the King's House are Stephen Marshall's, the great Presbyterian's daughters," seems incorrect, as at the time of his death, November 19, 1655, five of Stephen Marshall's daughters were married, three of them at least, to clergymen; his remaining daughter, who proved the will and was unmarried, being called Susan. In his *History of Cheshire*, Sir Peter Leycester, who was connected by marriage with the Duttons, and so probably knew the facts, states that "the two famous women-actors in London" were daughters of —— Marshall, Chaplain to Lord Gerrard, their mother being Elizabeth, bastard daughter of John Dutton, of Dutton. Sir Peter's wife was herself a daughter of Lord Gerrard, of Bromley.

As, except in the rarest instances, the name Mrs. Marshall alone appears in the printed casts it seems impossible, since other data are wanting, to give any list of the rôles played respectively by Ann and Rebecca. We know that Ann Marshall acted the Lady in *The Scornful Lady;* Margarita in *Rule a Wife and Have a Wife;* and created Zempoalla, Howard and Dryden's *The Indian Queen*, January, 1663–4. Rebecca Marshall played Evadne in *The Maid's Tragedy;* Rosanea in *The Cardinal*, revived August 24, 1667; Dorothea in *The Virgin Martyr*, revived February 27, 1667–8. She also spoke the Epilogue to a revival of *Hyde Park*, July 11, 1668. Two of her original parts were the Queen in Dryden's *The Maiden Queen*, late February,

1667–8; Fulvia in Joyner's *The Roman Empress*, summer of 1670. Whether it was Ann or Rebecca who created Almeria, Doralice, Lucretia, Lyndaraxa, Roxan, a Nourmahal, and many more heroines, is unfortunately hardly to be ascertained.

p. 2. MRS. EASTLAND. The name of this actress is given to a few very minor rôles. She played Cydnon, an attendant in *Tyrannick Love*, produced Easter, 1669; and Halyma, who speaks two lines in the first part of *The Conquest of Granada*, produced at the Theatre Royal in the winter of 1670. It is worth noting that in Duffett's *The Amorous Old Woman*, which was produced in the spring of 1674, Garbato, a young gallant, in love with Arabella, was acted according to the printed cast by Mr. Eastland. An actor of the name Eastland is not found elsewhere in any record, and it is quite probable that Mrs. Eastland played Garbato. For an actress to appear in a male character was not altogether uncommon on the Restoration stage, and although the female rôles in *The Amorous Old Woman* were taken by actresses of distinction, Mrs. Cox, Mrs. Boutel and Mrs. Corey, the male characters were for the most part assigned to very indifferent performers—Carey, Perin, Coysh, Chapman, and Shirley. The comedy was evidently but lightly regarded, and produced with no great care.

p. 2. MRS. WEAVER. The name of Mrs. Weaver stands first in a list of "Weomen Comedians in his Maties Theatre Royal," who are to be provided with "liveries" by a Lord Chamberlain's warrant, June 30, 1666; but in a similar warrant, February 8, 1667–8, her name has been deleted. Elizabeth Weaver seems to have been frequently in trouble owing to her extravagance, and in the autumn of 1662 one Henry Dobson petitions the Lord Chamberlain against her.

"To the Right Honroble &c. The humble petition of Henry Dobson Humbly showeth that one Eliz. Farley hath gone by the name of Eliz: Weauer, wife to a Gent of Grayes Inne to defraud her Creditors and now being discouered that she is none of his Wife although she hath had a child by him and haueing noe

other shift for the defrauding of her said Creditors but meerely being swome one of his Maties servants she oweing yor petr the summe of 25l 11s 06d whereof she hath paid 14l soe there remaines due 11l 11s 06d which hath beene thirty tymes demanded and did defyance to yor petr yor petrs moſt humble requeſt is that your Honor wilbe pleased to grant leaue to yor petr to take his course at Law agt her And yor petr shall euer pray &c."

On June 13, 1663, Elizabeth Weaver was obliged to appear on account of a petition of Robert Kerby, and on May 24, 1665, Mrs. Ann Hame was allowed to take legal proceedings against her. The petition of Henry Dobson is certainly curious, and there can be no doubt that the suggeſtions are maliciously and frivolously essayed. In 1664 Mrs. Weaver was complaining of having been wrongfully dismissed from the Theatre, and Sir Robert answered that not only had she voluntarily handed in all her parts although pressed to remain, but that she had asserted in the hearing of the Company she would not act again, however much they entreated her. Moreover, she was several months advanced in a pregnancy. According to Pepys, Mrs. Weaver was the original Alibech in Dryden's *The Indian Emperour*, which was produced at the Theatre Royal in the spring of 1665, probably in April. On Tuesday, January 15, 1666–7, the Diary records: "Here my Lord Bruncker would have made me promise to go with him to a play this afternoon, where Knipp acts Mrs. Weaver's great part in 'The Indian Emperour,' and he says is coming on to be a great actor." On Saturday, January 11, 1667–8, Pepys was told by Mrs. Knepp "that the King first spoiled Mrs. Weaver, which is very mean, methinks, in a prince, and I am sorry for it, and can hope no good to the State from having a Prince so devoted to his pleasure."

p. 2. Mrs. Uphili. Of this actress I have written in the Introduction to my Shadwell (Fortune Press, 1927), I., xliii.–iv.:

"Tradition, which grows faint with time, tells of her great duty, and Downes mentioned her among our earliest actresses, but her theatrical talents cannot have been remarkable, since we

only find her name in very minor rôles; for example, that of Erotion, an attendant, with one couplet to speak in the second act of Dryden's tragedy *Tyrannick Love; or, The Royal Martyr*, produced at the Theatre Royal in 1669. She also played Livia, a waiting-woman, in John Corye's *The Generous Enemies*, June, 1671; Artemis, a Court lady, in *Marriage A-la-Mode*, performed at Lincoln's Inn Fields about Easter, 1672; Rosella in *The Spanish Rogue*, a rhyming comedy produced in the winter of 1673; and Syllana, the confidante of Poppea, a part of only one line: 'Oh Heav'ns how do you do, Madam; what success?' in Lee's *The Tragedy of Nero*, produced at Drury Lane in 1674. Her best opportunity seems to have been in Parthelia, daughter to the Doge of Venice, in Sir Francis Fane's *Love in the Dark; or, The Man of Bus'ness*, which was given in May, 1675. In Dryden's *Aureng-Zebe*, the last of this dramatist's heroic tragedies, produced at the same house during November, Mrs. Uphill played Zayda, the favourite slave of the Empress Nourmahal."

On Saturday, May 2, 1668, at Lincoln's Inn Fields was produced Shadwell's *The Sullen Lovers, or, The Impertinents*, in which Sir Robert Howard is caricatured as Sir Positive At-all, and Mrs. Uphill, who had long been publicly acknowledged as his mistress, as Lady Vaine, "A Whore, that takes upon her the name of a Lady, very Talkative and impertinently affected in her Language, always pretending to Vertue and Honour." That mordant pamphlet, "A Seasonable Argument to Perswade All the *Grand Juries* in *England* to Petition for a New Parliament, Amsterdam, Printed in the Year 1677," under *Hant-Shire*, notes Stockbridge, and says: "*Sir Robert Howard*, Auditor of the Receipts of the Exchequer, with 3,000*l per annum:* many great Places and Boons he has had, but his W—— *Uphill* spends all and now refuses to Marry him." However that may be, it is known that eventually Susanna Uphill accepted her admirer's hand.

p. 2. Mrs. Knep. Mrs. Mary Knepp is best known to us from the many references in the diary of Pepys. "Pretty enough," he calls her, "but the most excellent, mad-humoured thing, and sings the noblest that ever I heard in my life." She was married to a morose and angry husband, "a kind of a jockey," "an ill, melancholy, jealous-looking fellow," and was the

mother of at least one child, a boy, born in June, 1666. She granted both Sir Charles Sedley and Pepys a share of her favours. From the large variety of important parts she played it is certain that Mary Knepp must have been exceptionally talented. Tom Killigrew, indeed, told Pepys "That Knipp is like to make the best actor that ever come upon the stage, she understanding so well: that they are going to give her £30 a year more." Among the many rôles she created were Victoria in Sedley's *The Mulberry Garden*, produced at the Theatre Royal, Monday, May 18, 1668, in which she sang:

Ah, Cloris! *that I now could sit*
As unconcern'd as when . . .

In *Tyrannick Love* she doubled the parts of Nakar, an aerial spirit, and Felicia, the mother of S. Catherine. Wycherley gave Mrs. Knepp three excellent characters: My Lady Flippant in *Love in a Wood*, produced at the Theatre Royal in the autumn of 1671; My Lady Fidget in *The Country-Wife*, January, 1674–5; and Eliza in *The Plain-Dealer*, produced at Drury Lane in the winter of 1676. The last play in which Mrs. Knepp appeared is seemingly D'Urfey's *Trick for Trick, or, The Debauch'd Hypocrite*, a free adaptation from *Monsieur Thomas*, produced at Drury Lane early (possibly February) in 1677–8, when she acted Mrs. Dorothy to the Monsieur Thomas of Charles Hart. Of her subsequent history nothing appears to be known.

p. 2. MRS. HUGHS. It is probable that Mrs. Margaret Hughes may in some sense claim to be our first professional actress. Unfortunately, although there is the strongest presumption, we are not able to speak with absolute certainty upon this point. Indeed, the very phrase "our first actress" is in itself a little ambiguous, since it is hardly to be supposed that any one lady appeared at a distinct interval before others. On Saturday, December 8, 1660, *The More of Venice* was acted at Vere Street, and this was probably the occasion when Mrs. Hughes appeared as Desdemona. The

rôle we know from Thomas Jordan's "*A Prologue to introduce the first Woman that came to Act on the Stage in the Tragedy, called* The Moor of Venice." It has been very superfluously pointed out that there is a slight ambiguity in the title to Jordan's prologue as it appears in *A Royal Arbor of Loyal Poesie*, but it is quite clear if one reads the Prologue itself that the reference is not to the first woman who acted in *Othello*, but to the first woman who professionally appeared upon the stage. It is true that in the same book we have "A Prologue to a Comedy call'd *The Tamer Tam'd*, June 25, 1660," and a corresponding "Epilogue *Spoken by the Tamer, a Woman*," but this merely refers to the fact that in the play the Tamer was a female character, Maria, it does not indicate that this rôle was acted by a woman. Downes informs us that Mrs. Hughes played Desdemona, but it should be noted that the cast of *Othello* which he furnished is demonstrably not in every particular that of the earliest revivals in the Restoration theatre. For our prompter gives us Mohun for Iago, whereas we know that Walter Clun first acted this part under Charles II., and that Nohun only succeeded to it after the murder of Clun in August, 1664. On the other hand, Burt was the original representative of the Moor at the Restoration, and a little later Hart followed him in the part. Accordingly, in spite of discrepancies, it may well be that Mrs. Hughes was the Desdemona for whom Jordan wrote his Prologue.

Curll's assertion that Mrs. Norris was our first professional actress is invention. Davies, *Dramatic Miscellanies*, II., p. 364, writes: "The first woman-actress was the grandmother of Norris, commonly called Jubilee Dicky." This is a mere guess, and it includes a blunder as well. Mrs. Norris was a member of Davenant's Company, and it was her son who was known as Jubilee Dicky from his superlative performance in Farquhar's *The Constant Couple*, produced at Drury Lane in November, 1699. It has been suggested, but the idea is unfounded, that Mrs. Betterton was our

first actress. Bellchambers, writing in 1822, urges the claims of Ann Marshall. As he contradicts himself his hazard is worthless, but it is interesting in view of the fact that J. Payne Collier in his MS. *History of the Restoration Stage* (Harvard University Library) when discussing the question of the first actress decides that it must have been Ann Marshall, and he supports himself by quoting the following doggerel, preserved, he says, in the Bridgwater House MSS., but which is doubtless a forgery.

> Who must not be partial
> To pretty Nan Marshall?
> Though I think be it known
> She too much *does de-moan.* (Desdemona)
> But that in the Moor
> May be right, to be sure,
> Since her part and her name
> Do tell her the same
> But none can refuse
> To say Mistress Huges
> Her rival out-does.

A little later on he adds the following:

> Yet—I swear—honest Coz.,
> With a critical oath
> That Ned beats them both.

The illusion here must, of course, be to Kynaston. But the lines are more than suspect, and the very fact of an addition being tagged on later seems in itself evidence of bad faith.

Mrs. Hughes created several important parts, amongst which were Theodosia in *An Evening's Love*, produced at the Theatre Royal, June, 1668, and S. Catherine in *Tyrannick Love*, produced at the same house late in June, 1669; in both of which she was succeeded by Mrs. Boutell. In a revival of *The Island Princess*, January, 1669, she acted Panura. It should be noted that owing to the difficulties and quarrels among the King's Company, Mrs. Hughes in 1676–7 migrated to Dorset Garden, and here about May,

1676, she played Cordelia in D'Urfey's *A Fond Husband* with Mrs. Marshall (Ann or Rebecca ?) as Maria, and Mrs. Barry Emilia. At the same house in the summer she acted Octavia in Ravenscroft's *The Wrangling Lovers*, and a month or two later Mrs. Monylove in *Tom Essence, or, The Modish Wife*, a play which Langbaine rather vaguely remarks "is said to be writ by One Mr. *Rawlins*." This ascription is almost certainly erroneous, as also is Hazlitt's guess that the play is from the pen of Ravenscroft. Early in 1677 there was being circulated in manuscript a lampoon entitled *A Tryal of the Poets for the Bays*, which has been fathered upon Rochester and Buckingham, who were not the authors. Yet one is not surprised to find it swept into the last reprint of Rochester (1926) a miscellany of all sorts and kinds. It has been suggested with some plausibility that Settle wrote *A Tryal of the Poets for the Bays*, but the satire is far too poignant and pointed for Elkanah's muse. Here the following lines occur :—

> At last *Mamamouche* put in for a share,
> And little *Tom Essence's* Author was there.
> But Apollo had seen his face on the stage,
> And prudently did not think fit to engage
> The scum of a play-house, for the prop of an age.

I quote from a Bodleian MS. (Rawl. Poet. 159), as all printed texts instead of "At last *Mamamouche* . ." give "*Anababaluthu* . ." in reference to the gibberish when old Jorden is made a Mamamouchi in Ravenscroft's *The Citizen turn'd Gentleman*, 4to, 1672, which in 1675 was actually reissued as *Mamamouchi*. One may compare Dryden's Prologue to *The Assignation*, 4to, 1673 (acted in 1672) :

> Sure there's some spell our Poet never knew,
> In hullibabilah de, and Chu chu chu ;
> But Marabarah sahem most did touch you ;
> That is, Oh how we love the Mamamouchi—

A Tryal of the Poets for the Bays very certainly differentiates Ravenscroft, the author of *Mamamouchi* from the writer of *Tom Essence*. Moreover, Thomas Rawlins had

died in 1670, and there could be no point in his appearance in a satire of 1677. Again, the author of *Tom Essence* is described as an actor. "The scum of a play-house" might seem to hint at Cardell Goodman ("Scum" Goodman), but *Tom Essence* was produced at Dorset Garden in 1676, when Goodman, a young recruit, had just begun to tread the boards of the Theatre Royal. This difficulty is not insuperable, but it would be hazardous to attempt any more particular identification. In the *Memoirs of Count Grammont* is related how the charms of Peg Hughes fascinated Prince Rupert, who bought for her Brandenburgh House, Hammersmith.

In Radcliffe's *The Ramble* (*Wit and Drollery*, ed. 1682, p. 123) the man about town goes to the Duke's House:

> Had I been hang'd I could not chuse
> But laugh at Whores, who dropt from Stews.
> Seeing that Mrs. Margaret H——
> *So fine is.*

p. 2. MRS. BOUTEL. For a full account of Mrs. Boutell see my edition of *Covent Garden Drollery* (Fortune Press, 1927), pp. 89–96. In the *History of the Stage* which Curll, in 1741, published under the name of Betterton, she is spoken of as follows:

> "Mrs. *Boutel* was likewise a very considerable Actress; she was low of Stature, had very agreeable features, a good Complection, but a childish look. Her Voice was weak, tho' very mellow; she generally acted the *young Innocent Lady* whom all the Heroes are mad in Love with; she was a Favourite of the Town."

She was especially famous for her blue eyes and lovely hair; "chestnut-maned *Boutel*," a contemporary pasquil dubs her. Mrs. Boutell created many important parts, among which were Melantha in *Marriage A-la-Mode*, produced at Lincoln's Inn Fields about Easter, 1672; Mrs. Margery Pinchwife in Wycherley's *The Country Wife*, Theatre Royal, January, 1674–5; Fidelia in *The Plain-Dealer*, Drury Lane, in the winter of 1676; Statira in *The Rival Queens*, 1677. At the Union of the two Companies Mrs. Boutell withdrew from the stage,

but owing to repeated persuasion she returned some six years later. Lord Granville, writing to Sir William Levison, May 5, 1688, says :

"Mrs. Boutell is again come upon the stage, where she appears with great applause. We are promised this week another new play of Shadwell called the Alsatia Bully, which is very much commended by those who have had the private perusal of it."

The allusion is to *The Squire of Alsatia*, in which Mrs. Boutell created Mrs. Termagant. Although she was welcomed with the most marked favour whenever she acted, her appearances were infrequent, and before the spring of 1697 she had finally retired. She was moderately wealthy, and lived many years more in comfort and ease. "Besides what she saved by Playing, the Generosity of some happy Lovers enabled her to quit the Stage before she grew old." The date of her death is unknown. In a private letter to myself the Chevalier W. H. Grattan Flood very plausibly suggests that Mrs. Boutell was the wife of Boutell, one of the French musicians attached to the Court between 1661–1675.

p. 2. Mrs. Ellin Gwin. If not actually the first one of the earliest rôles filled by Nell Gwyn was Cydaria in Dryden's *The Indian Emperour*, originally produced at the Theatre Royal in the spring of 1665. On Saturday, December 8, 1666, Pepys at the King's Playhouse saw "a good part of 'The English Monsieur,'" a comedy by James Howard. "And the women do very well; but above all, little Nelly," who, no doubt, acted Lady Wealthy. On Wednesday, January 23, 1666–7, Pepys saw Nell Gwyn as Celia in *The Humorous Lieutenant*. On Saturday, March 2, 1666–7, Nell Gwyn created Florimel in *The Maiden Queen*, one of the most admired characters. In September, 1667, she acted Mirida in James Howard's *All Mistaken*; in October of the same year Flora in *Flora's Vagaries*; and in December Samira in *The Surprisal*.

She created Jacinta in *An Evening's Love*, Theatre Royal, June, 1668; Valeria in *Tyrannick Love* at the same house about Easter, 1669; and Almahide in *The Conquest of Granada*, Part I., winter of 1670; Part II., January, 1670–1. She also played Pulcheria, who is disguised as a boy Vergerio, in a revival of Shirley's *The Sisters*, Theatre Royal, 1669–70. In a revival of *A King and No King* she played Panthea, and in a revival of *Philaster*, Bellario.

p. 2. MRS. JAMES. This actress, of whom little is known save that she had a pleasing voice, filled a large number of secondary but not unimportant parts. In addition to the rôles which Downes has recorded she created Alleria in Corye's *The Generous Eenemies*, June-July, 1671; Julia in *Amboyna*, Lincoln's Inn Fields, May, 1673; Arabella in Duffett's *The Amorous Old Woman* in the spring of 1674; Alithea in *The Country-Wife*, Theatre Royal, January, 1674–5; Aurana in Fane's *Love in the Dark*, spring of 1675; and Julia, daughter of Augustus, in *Gloriana*, January, 1675–6. She also played Bianca in *Othello*.

p. 3. MRS. RUTTER. Mrs. Margaret Rutter, "tall, and fair, and bonny," acted Olinda in *The Maiden Queen*, March, 1666–7; Mrs. Crossbite in *Love in a Wood*, Theatre Royal, autumn, 1671; Old Lady Squeamish in *The Country-Wife*, January, 1674–5; Princess Wou'dhamore in Duffett's mock opera *Psyche Debauch'd*, Easter, 1675; Lady Malory in Leanerd's *The County Innocence; or, The Chamber Maid Turn'd Quaker*, spring of 1677; and Alicia, Confidante to the Princess Matilda in Ravenscroft's *King Edgar and Alfreda*, Drury Lane, winter of 1677.

The following occurs in one of the variants of *The Session of the Poets* (*Poems on State-Affairs*, sixth edition, 1710, Vol. I., pp. 206–211):

> Humerous *Weeden* came in a pet,
> And for the Laurel began to splutter;
> But *Apollo* chid him, and bade him first get
> A Muse not so common as Mrs. *Rutter*.

p. 3. Mrs. Verjuice. The name of this actress has not been traced in any printed casts, and doubtless her line consisted of the smallest and most insignificant characters, attendants and supernumerary rôles.

p. 3. Mrs. Reeves. The name of the lovely Anne Reeve (or Reeves) appears very infrequently in the printed casts. We find her as Esperanza in *The Conquest of Granada* (Part I., winter, probably December) 1670; (Part II., early, probably January), 1671; and to this character Bayes' "*bel esperansa de ma vie*" in *The Rehearsal* undoubtedly alludes. Buckingham's famous satire was produced December 7, 1671 and it is clear that Mrs. Reeve played Amaryllis. The theatre of Charles II. was none too delicate for such a situation, however personal and shameless the attack. It is true that recently it has been questioned whether Mrs. Reeve could actually have played Amaryllis, but so far as I am aware only one scholar has raised this doubt, and that upon no evidence save the very creditable feeling of the indecorum of such an impersonation. But the Restoration theatre was not so nice. The dialogue in *The Rehearsal* is pointed and plain, and unless Amaryllis were taken by Mrs. Reeve it becomes meaningless and flat. Moreover, the old tradition which finds its place in Briscoe's "Key to the *Rehearsal*," 1704, cannot be lightly discarded, and that upon no grounds beyond a certain disrelish for so broad, and if you will so brutal a fleer.

About Easter, 1672, at Lincoln's Inn Fields, Mrs. Reeve played Philotis in *Marriage A-la-Mode*, and later in the same year she undertook the male rôle of Ascanio, the page, in *The Assignation*. She had, it may be noted, a few months previously, acted a man when *The Maiden Queen* was given "*by the Women only*" and also delivered the Epilogue. Her name has not been traced in any other parts, and in the spring of 1675 she disappeared from the stage to take the veil in a foreign convent. A very pointed reference occurs in the Prologue to

Every Man out of his Humour, "Spoken by Mr. *Haynes*, July, 1675" (Duffett's *Poems*, 1676, p. 73):

> So Crack enjoy'd the queazy Gallants slight
> And she, though still her beauty's in its height
> In rage turns Nun and goes to Heav'n in spight.

This is also glanced at in the Epilogue to Otway's *Don Carlos*, produced at Dorset Garden in 1676, probably June. The Speaker, a girl, says:

> *But now, if by my Suit you'l not be won,*
> *You know what your unkindness oft has done:*
> *I'le e'n forsake the Play-House, and turn Nun.*

Rochester, too, in his *A Trial of the Poets for the Bays* did not fail to recall this incident:

> In the head of the gang, *John Dryden* appear'd,
> That ancient grave wit so long lov'd and fear'd,
> But *Apollo* had heard a story in town,
> Of his quitting the *Muses*, to wear the black gown;
> And so gave him leave now his poetry's done,
> To let him turn priest since *Reeve* is turn'd nun.

Mrs. Reeve had more beauty than talent. The rôles she essayed were small, and as an actress she met with little success. Possibly she owed her appearance on the boards to her lover, as she chiefly performed in his plays. Of Dryden's amour with her there can, I think, be no doubt. Contemporary verse and long-continued tradition couple the laureate's name with that of Mrs. Reeve in a way the persistence of which would have been utterly vapid and pointless had not the fact of the intrigue been public property.

The author of *The Medal of John Bayes*, 4to, 1682, in his "Epistle to the Tories" prefixed to that satire writes: "*His prostituted* Muse *will become as common for him, as his Mistress* Revesia *was, upon whom he spent so many hundred pounds; and of whom (to shew his constancy in Love) he got three Claps, and she was a Bawd. Let all his own* Romantick *Playes shew so true and so Heroick a*

Lover." A further allusion to Mrs. Reeve in the satire itself is very gross.

There is also a song in *Covent Garden Drollery*, 1672, "Farewel dear *Revechia*," which may in all probability be ascribed to Dryden.

The oft-quoted passage from the letter, purporting to be penned by an old doddle of some seven and eighty years, published in *The Gentleman's Magazine*, February, 1745 (p. 99), *On the Poets and Actors in King* Charles II.'s *Reign*, signed W. G., is more than suspect. It has been clearly shown that this letter is a mere rifacimento from various sources of which Otway's *The Poet's Complaint of his Muse*, 4to, 1680, is not the least considerable, and moreover the writer in some instances misunderstood and misused his authorities. He says: "I remember plain *John Dryden* before he paid his court with success to the great, in the uniform clothing of *Norwich* drugget. I have ate tarts with him and Madam *Reeve* at the *Mulbery Garden* when our author advanced to a sword and chadreux wig." This anecdote, however untrue, has at least one value: it serves to demonstrate the persistence of a long-enduring tradition with regard to the relations between Dryden and Anne Reeve. In the same number of the *Gentleman's Magazine* another writer breaks out into verse when he recalls the actors who made *Marriage A-la-Mode* (Easter 1672) so brilliant a success:

> *Cibber* will smile applause: and think again
> Of *Hart*, of *Mohun*, and all the female train,
> *Coxe*, *Marshall*, *Dryden's Reeve*, *Bet Slade*, and *Charles'* reign.

p. 3. Thursday in Easter Week. This is, perhaps, the most notorious of the many blunders of Downes. Actually April 8, 1663, did not fall in Easter week and was not a Thursday. However, fortunately we are able to correct Downes from Pepys, who tells us under Thursday, May 7, 1663: "This day the new Theatre Royal begins to act with scenes the Humourous

Lieutenant." Upon the next day, Friday, May 8, 1663, he definitely records: "Took up my wife and Ashwell to the Theatre Royall, being the second day of its being open." He then gives details of the building and adds:

"The play was 'The Humerous Lieutenant,' a play that hath little good in it, nor much in the very part which, by the King's command, Lacy now acts in-stead of Clun. In the dance, the tall devil's action was very pretty."

There can be little doubt that Downes has not only given us the wrong date but also an earlier cast. *The Humorous Lieutenant* had been previously acted at Vere Street on Saturday, March 1, 1661–2, and doubtless upon various approximate dates. The explanation is that Walter Clun acted the Lieutenant in the first revival. With regard to the spurious bill which was given such prominence by Collier, and with which he deals in his *History of Dramatic Poetry*, it is plain that this forgery is not the work of Collier himself. Mr. W. J. Lawrence informs me that in the Harvard theatrical collection is a quarto type reproduction, not a facsimile, of the bill. "The paper has the watermark of 1818, and the reproduction was probably made within a few years." It may be remarked that the bill was suspect as early as 1854, when a correspondent signing himself "F. L." wrote to *Notes and Querries* pointing out certain flaws which led to the belief that the bill was a forgery. In the bill two names which Downes prints correctly "Seleucus" and "Celia" are given wrongly as "Selevers" and "Celiae," and no doubt this discrepancy was purposely introduced in order to disarm suspicion. For a very full discussion of the whole matter see W. J. Lawrence, *The Elizabethan Playhouse*, Second Series, 1913, pp. 74–77. It may be remarked that when Pepys saw *The Humorous Lieutenant* on Wednesday, January 23, 1666–7, Nell Gwyn was playing the part of Celia.

On September 27, 1919, at Drury Lane, a special matinée was given, "The Pageant of Drury Lane,

1663–1918," when amongst other excerpts some scenes from *The Humorous Lieutenant* were presented.

p. 3. Mr[s] Marshal. The original edition misprints "Mr. *Marshal*."

p. 3. Rule a Wife. The last revival of Fletcher's favourite comedy was that given by the "Renaissance Theatre" in June, 1925, when Don Leon was acted by Henry Oscar; Don Juan de Castro, Eugene Leahy; Michael Perez, Baliol Holloway; Cacafogo, Hay Petrie; Margarita, Jeanne de Casalis; Estifania, Muriel Pratt.

p. 3. The Fox. *Volpone*, which had not been acted since the eighteenth century, was revived under my direction by "The Phœnix" on January 30 and February 1, 1921. Volpone was played by Baliol Holloway; Mosca, Ion Swinley; Corbaccio, Stanley Lathbury; Voltore, D. Lewin Mannering; Corvino, George Zucco; Sir Politique, Eugene Leahy; Peregrine, William Armstrong; Celia, Isabel Jeans; and Lady Would-be, Margaret Yarde, who performed most excellently. On Friday, June 29, 1923, a special matinée was given of Jonson's play, with the same cast, except that Rupert Harvey played Mosca and Charles Maunsell Peregrine. The actors were received with great applause.

p. 4. The Silent Woman. Pepys, who saw this piece on Monday, January 7, 1660–1, says:

> "It is an excellent play. Among other things here, Kinaston, the boy, had the good turn to appear in three shapes: first, as a poor woman in ordinary clothes, to please Morose; then, in find clothes, as a gallant, and in them was clearly the prettiest woman in the whole house, and lastly, as a man; and then likewise did appear the handsomest man in the house."

It is true that Downes gives a cast of *Epicœne* with Kynaston as Dauphine and Mrs. Knepp as Epicœne. But it is incomprehensible how the title-rôle should have been assigned to a woman. The *dénouement* can but have fallen absolutely flat. Yet we find that throughout the eighteenth century Mrs. Oldfield, Mrs. Prichard, and other actresses made the same silly

mistake of attempting this part. When, under Garrick's auspices, *Epicæne*, with some rearrangement and a few alterations by Colman, was revived at Drury Lane, January 13, 1776, Mrs. Siddons was cast for the title-rôle, which she played thrice, January 13, 15 and 17. On the twenty-third it was wisely given to Lamash, an elegant young actor of rising merit, who was the original Trip in *The School for Scandal*, Drury Lane, May 8, 1777; and the Justice's son in *The Critic*, October 30, 1779. But the mischief had been done. As Gifford well writes:

"This comedy . . . failed of success from a singular circumstance: the managers most injudiciously gave the part of Epicœne to a woman; so that when she threw off her female attire in the last act, and appeared as a boy, the whole cunning of the scene was lost, and the audience felt themselves rather trifled with than surprised. Garrick was immediately sensible of his error and attempted to remedy it by a different cast of the parts; but it was too late."

It is incredible that in the face of this lesson when Jonson's play was acted at Covent Garden, April 26, 1784, for Edwin's benefit, Mrs. Bates undertook Epicœne. The result was as might have been foretold.

The first revival in England of *The Silent Woman* since the eighteenth century seems to have been by the Mermaid Repertory Theatre, under the direction of Mr. Philip Carr at the Great Queen's Street (now Kingsway) theatre. Jonson's comedy was again revived for two performances in November, 1924, but it was poorly produced and accordingly not liked.

p. 4. The Alchemist. In recent years *The Alchemist* was produced by Mr. William Poel, and played by the Elizabethan Stage Society at the Apothecaries' Hall, Blackfriars, on February 24, 1899, and again at the Imperial Theatre, Westminster, July 11, 1902. It was also revived at the Birmingham Repertory Theatre, April 8, 1916. In March, 1923, *The Alchemist* was revived for two performances under my direction, when Subtle was played by Baliol Holloway; Face by

George Desmond; Sir Epicure Mammon by Frank Cellier; Surly by Rupert Harvey; Ananias, Stanley Lathbury; Wholesome Tribulation, H. R. Hignett; Dame Plyant, Nell Carter; and Doll Common, Margaret Yarde, who deservedly was greeted with loud applause. The play was much liked.

p. 5. THE MAID'S TRAGEDY. On Monday, November 5, 1904, the Mermaid Society produced at the Royalty an adaptation of *The Maid's Tragedy* which was compressed into four acts. On Sunday, October 18, 1908, the Play Actors presented a version of *The Maid's Tragedy*. In November, 1921, *The Maid's Tragedy* was given in its entirety for two performances under my direction. The King was played by Harvey Braban; Melantius, George Skillan; Amintor, Ion Swinley; Calianax, Stanley Lathbury; Evadne, Sybil Thorndike; and Aspatia, Isabel Jeans. This revival was received with great applause. In May, 1925, the "Renaissance Theatre," during their celebration of the John Fletcher Tercentenary, gave as their first production *The Maid's Tragedy*. In this very distinguished production the King was acted by George Zucco; Melantius, Baliol Holloway; Amintor, Ion Swinley; Calianax, Stanley Lathbury; Evadne, Edith Evans; and Aspatia, Rose Quong. It may be remarked that the Masque was now omitted, but in November, 1921, this was given in its proper place.

p. 5. KING AND NO KING. Of this fine drama Langbaine says that it "has always been acted with Applause, and has lately (1691) been reviv'd on our present Theatre with so great success, that we may justly say with *Horace*,

'Haec placuit semel, haec decies repetita placebit.'"

Davies, in his *Dramatic Miscellanies*, 1783, II., pp. 41–46, tells us:

"Soon after his present majesty's accession, Mr. Garrick intended to have brought forward to the public The King and No King of Beaumont and Fletcher. Bessus was given to

Woodward; the manager designed Arbaces for himself . . . but, however eager the manager was to bring out this play first, it was observed that, at every reading of it in the green-room, his pleasure, instead of increasing, suffered a visible diminution . . . at length he fairly gave up the design of acting King and No King; the parts were withdrawn from the actors, and no more was heard of it."

Davies discusses various reasons for this change of mind on the part of Garrick, but one can arrive at no very satisfactory solution. I believe that there has been no revival of this excellent old play since January, 1788, when it was given with some alterations at Covent Garden. Possibly *A King and No King* has not been seen in its entirety since it was performed at Lincoln's Inn Fields in March, 1774.

p. 5. ROLLO. *The Bloody Brother, or, Rollo, Duke of Normandy* was printed in 1639 as "By B. J. F.," but in 1640 at Oxford as by John Fletcher, and there seems no reason why the attribution to Jonson and Fletcher should not be correct. This excellent tragedy was very sharply criticized by Rymer, but Langbaine remarks that in spite of these strictures it still remained "much in request . . . being frequently acted by the present Company of Actors, at the Queen's Play-House in *Dorset Garden*." However, it has not, I think, been revived since the first decade of the eighteenth century.

p. 6. THE SCORNFUL LADY. This famous comedy was among the earliest plays to be revived at the Restoration. It was seen by Pepys on Tuesday, November 27, 1660, and again on Friday, January 4, 1660–1, on both of which occasions the title-rôle was performed by a young actor. On Tuesday, February 12, 1660–1, Pepys saw this comedy "now done by a woman, which makes the play appear much better than ever it did to me." *The Scornful Lady* was frequently given during the first part of the eighteenth century and Mrs. Oldfield was much admired as the Lady. After her death, however, it fell out of the repertory, but with alterations and cut down to a farce it was given at

Drury Lane in May, 1771. It was then called *The Capricious Lady*, and under the same title an adaptation was played at Covent Garden in January, 1783, and again in February, 1788, Mrs. Abington played the Lady. *The Scornful Lady* was revived at Birmingham, but privately, some twenty years ago.

p. 6. THE ELDER BROTHER. This popular comedy was utilized in amalgamation with that excellent play *The Custom of the Country* by Colley Cibber to form *Love Makes a Man, or, The Fop's Fortune*, an extraordinarily mean piece of work produced at Drury Lane, December, 1700, which none the less because of Fletcher's wit proved popular throughout the eighteenth century, and was being acted at Drury Lane as late as 1828. *The Elder Brother* was revived at Miss Kelly's Theatre, Dean Street, Soho, in 1845, by an amateur company which included Charles Dickens. It was given at Drury Lane in 1850, and at the City of London Theatre in 1852. In the early 'sixties it was seen at the Theatre Royal, Birmingham (see *Notes and Queries*, Sixth Series, xi., p. 412). Of recent years this comedy has been revived more than once at provincial theatres, but these performances do not call for any special remark.

p. 6. MR. LOVEDAY. Thomas Loveday had been a member of the King's Revels company in 1635, and at the Restoration his name occurs as one of those who signed the agreement with Killigrew and Sir Robert Howard in October, 1660. In a document dated October 6, 1660, he appears as one of His Majesty's comedians. He is among those who were granted "liveries" on February 8, 1667, but his name is not given in a similar warrant, October 2, 1669. Whence, perhaps, we may not unreasonably infer that he was then dead. Loveday played Clutch in Thomas Jordan's comedy *Money is an Asse*, 4to, 1668, of which the place of acting is not known, although it was possibly performed at the Red Bull early in 1660. Loveday created the Friar in Rhodes' *Flora's Vagaries*, produced at the Theatre Royal on Tuesday, November 3, 1663; Double Diligence, the

Puritan Constable in John Wilson's *The Cheats*, Vere Street, March, 1662–3.

p. 6. MR. GRADWEL. Thomas Gradwell, whose name first appears in 1662, was among the actors who appeared by order before the Lord Chamberlain with reference to the dispute between the company and Killigrew on Saturday, March 18, 1664. His name is given in a warrant for "liveries" February 25, 1665–6, and again on February 8, 1667–8. In an earlier warrant, November 4, 1662, Gradwell is not found, neither does he appear in a similar document October 2, 1669. Henry Gradwell played Caprito, "a young Novice" in Shackerly Marmion's *Hollands Leaguer*, which was printed 4to, 1632, as "often acted with great applause, by the high and mighty Prince Charles his servants: at the private house in Salisbury Court." He doubled the young son of an English noble and the Herald in *Edmund Ironsides*, and played the Lord Mayor in *Thomas of Woodstock*. It is not impossible that Thomas and Henry may be the same person.

p. 6. THEIR FATHER. The name is Brisac. The uncle is Miramont. Charles' Man is Andrew, a name which became the type for that of a man servant. Thus in *The Way of the World*, 1700, Act V., Lady Wishfort cries upon discovering her maid Foible, newly wedded to Waitwell, has plotted against her: "I am brought to fine Uses, to become a Botcher of Second-hand Marriages between *Abigails* and *Andrews!*"

p. 6. LADY. Presumably Angelina, but there is some confusion here. "Lilia Bianca" is not a character in *The Elder Brother;* but in *The Wild Goose Chase*, a very favourite play, Lillia Bianca is the "airy daughter of Nantolet." It is probable that Mrs. Boutel played Lilly, wife to Andrew in *The Elder Brother*, and also Lillia in *The Wild Goose Chase*.

p. 6. THE MOOR OF VENICE. Pepys on Thursday, October 11, 1660, notes: "In the Park, we met with Mr. Salisbury, who took Mr. Creed and me to the Cockpitt to see 'The Moore of Venice,' which was well

done. Burt acted the Moore; by the same token, a very pretty lady that sat by me, called out to see Desdemona smothered." On Saturday, February 6, 1668–9, he visited the King's House, and "did see 'The Moor of Venice': but ill acted in most parts; Mohun, which did a little surprise me, not acting Iago's part by much so well as Clun used to do; nor another Hart's, which was Cassio; nor, indeed, Burt doing the Moor's so well as I once thought he did."

Davies, *Dramatic Miscellanies*, 1784, I., pp. 220–1, says:

"The excellence of Hart is universally acknowledged; of Burt we can only transcribe what Downes has recorded. He ranks him in the list of good actors, with Shotterel and Cartwright, but without any discriminating marks. That he was not a man of superior merit we may gather from his being obliged to resign the part of Othello to Hart, who had formerly acted Cassio when Burt played the principal character."

The quarto of *Othello*, 1687, gives the following cast, which is no doubt that of the Second Theatre Royal, which opened March 26, 1674; Duke of Venice, Lydal; Brabantio, Cartwright; Gratiano, Griffin; Lodovico, Will Harris; Othello, Hart; Iago, "Standard-bearer to the Moor, a Villain," Mohun; Cassio, Kynaston; Roderigo, "A foolish Gentleman that follows the Moor in hopes to Cuckold him," Beeston; Montano, Watson; Clown, Jo Haines; Desdemona, Mrs. Cox; Emilia, Mrs. Rutter; Bianca, Mrs. James. Colley Cibber particularly mentions that Hart "was famous for *Othello*." In the British Museum copy of the 1695 quarto, a contemporary hand has recorded that *Othello* was acted at the Theatre Royal, "21 May, Fryday, 1703." Othello, Batterton; Cassio, Powell; Iago, Verbruggen; Roderigo, Pack; Desdemona, Mrs. Bracegirdle; Emilia, Mrs. Lee.

p. 7. KING HENRY THE FOURTH. This play was a great favourite in the Restoration Theatre. Pepys records no less than five visits. On Saturday, November 2, 1667, he notes: "To the King's Playhouse, and there saw 'Henry the Fourth:' and, contrary to expectation, was pleased in nothing more than in

Cartwright's speaking of Falſtaffe's speech about 'What is Honour?'"

p. 7. THE MAIDEN QUEEN. *Secret Love, or, The Maiden Queen.* This excellent comedy was produced at the Theatre Royal, and on Saturday, March 2, 1666–7. Pepys records:

"After dinner, with my wife, to the King's house to see 'The Mayden Queene,' a new play of Dryden's, mightily commended for the regularity of it, and the ſtrain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again, by man or woman. The King and Duke of York were at the play. But so great performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girle, then moſt and beſt of all when she comes in like a young gallant; and hath the motions and carriage of a spark the moſt that I ever saw any man have. It makes me, I confess, admire her."

Pepys saw this comedy nine times with ever increasing pleasure. For example, on Saturday, May 24, 1667, he notes:

"To the King's Playhouse, and there saw 'The Mayden Queene,' which, though I have often seen, yet pleases me infinitely, it being impossible, I think, ever to have the Queen's part, which is very good and passionate, and Florimel's part, which is the moſt comicall that ever was made for woman, ever done better than they two are by young Marshall and Nellie."

On Friday, January 24, 1667–8, he writes:

"I to the King's Playhouse, to fetch my wife, and there saw the beſt part of 'The Mayden Queene,' which, the more I see, the more I like, and think one of the beſt plays I ever saw, and is certainly the beſt acted of any thing ever the House did, and particularly Becke Marshall, to admiration."

Unfortunately the lighter scenes of this admirable comedy were amalgamated with the comedy of *Marriage A-la-Mode* by Colley Cibber, and the clumsy hash was produced at the Haymarket on February 4, 1707, the botcher himself playing Celadon and Mrs. Oldfield as Florimel. This sorry thing, pretty soon cut down to a farce, was given at intervals until the middle of the eighteenth century. Even further reduced, it enjoyed some popularity as an after-piece, and *Celadon and Florimel* was produced at Drury Lane, May 23, 1796.

The last London revival of *Secret Love, or, The Maiden Queen* seems to have been in January, 1886.

p. 7. Mr[s] Knep. The original edition misprints: "Mr. *Knep.*"

p. 7. Mock Astrologer. This excellent comedy, which is to some extent founded upon *Le Feint Astrologue*, by Thomas Corneille, a play which is itself little more than a translation of the *Astrologo Fingido* of Calderon, was produced at the Theatre Royal in June, 1668. It proved, as it well deserved, extremely successful, although it was not much liked by Pepys nor yet by Evelyn. It remained a stock play, and after the Union, 1682, Betterton acted Bellamy. For many years now it has been neglected and I do not trace a revival later than 1717.

p. 7. Theodosia, Mrs. Hughes. The printed cast of *An Evening's Love* assigns Donna Theodosia to Mrs. Boutell, who no doubt succeeded Mrs. Hughes in this rôle. Similarly Mrs. Hughes was the original S. Catherine in *Tyrannick Love, or, The Royal Martyr* according to the first quarto, 1670, but subsequently Mrs. Boutell's name is given.

p. 7. Aurelia, Mrs. Quyn. The printed cast of the quarto here has "*Donna* Aurelia, *their Cousin. Mrs.* Marshal, *and formerly by Mrs.* Quin."

Ann Quin seems to have joined the Theatre Royal in 1666, where from the first she occupied a prominent position and assumed leading rôles. Early in 1667 considerable differences arose between her and the management because some rival had endeavoured to oust her and play her parts. She urgently petitioned the Lord Chamberlain, who promptly issued an order (May 4, 1667) to Charles Hart for her immediate reinstatement, that all her old parts should be returned to her, none daring to act these without her expressed consent, and directing "y^t^ you assigne her a dressing roome with a chymney in it to be only for her vse & whom she shall admitt." Much connected with Ann Quin is extremely obscure, and to make matters

worse, as the name was indifferently spelled Quyn, Gwin, Guin, Gwyn, she was often confused with Nell Gwyn. This blunder still persists as blunders will, so although I have corrected it in three or four places already it may not be superfluous to draw attention to it yet once again. Only a few rôles acted by Ann Quin are at present known, but it must be remarked that all of these are important. After June, 1668, when she acted Donna Aurelia, in which she was succeeded by Mrs. Marshall, there is a gap of nearly ten years, and when she again appears in 1677 it is at Dorset Garden, where she played Astrea in the anonymous pastoral *The Constant Nymph, or, The Rambling Shepheard*, which was produced in the summer of that year. In January, 1677–8, she was The Lady Knowell in Mrs. Behn's *Sir Patient Fancy*. In the autumn of 1681 she has transferred to the Theatre Royal, where she created Queen Elizabeth in Banks' *The Unhappy Favourite, or, The Earl of Essex*, in which she won a great triumph. In the spring of the following year she acted at the same house Sunamire in Southerne's first drama *The Loyal Brother, or, The Persian Prince*. Mrs. Quin does not seem to have appeared after the Union of the two Companies in November, 1682. There exists a very interesting miniature of this lady, for full details of which see the Introduction (pp. lxv–lxvi) to my edition of Otway, 1927.

p. 8. JULIUS CÆSAR. *Julius Cæsar* was one of the plays which occurs in the list of 1668–9 as allotted to Killigrew's Company, and the monopoly of the Theatre Royal. There must have been at least one revival before January, 1672, as in that month Richard Bell, who played Cæsar, perished in the Great Fire that destroyed the Theatre Royal. Possibly Downes has confused a later and an earlier cast, as it is not certain that Mrs. Corbet was acting as early as 1671, for one of her earliest appearances was as Narcissa in Lee's *Gloriana*, produced at Drury Lane in January, 1675–6. *Julius Cæsar* was seen by Charles. II. on Monday,

December 4, 1676, and it was played at Court before James II. and his Queen, on Monday, April 18, 1687. A quarto edition "As it is now Acted at the Theatre Royal," was published in 1684, and there are at least three other undated quarto issues, and one dated 1691. A later alteration appeared in "A Collection of Plays By Eminent Hands," 12mo, 1719, and this is said to be the work of "Sir William Davenant and John Dryden, Poets Laureate." It may be remarked, however, that this attribution is now not generally accepted. One of the undated quartos gives the following cast; which no doubt may be assigned to the year 1683. Julius Cæsar, Mr. Goodman; Octavius Cæsar, Mr. Perrin; Anthony, Mr. Kynaston; Brutus, Cassius, Casca, Trebonius, Ligarius, Decius Brutus, Metellus Cimber, Cinna (Conspirators), by Mr. Betterton, Mr. Smith, Mr. Griffin, Mr. Saunders, Mr. Bowman, Mr. Williams, Mr. Mountfort, Mr. Carlisle; Artemidorus, Mr. Percival; Messala, and Titinius, Mr. Wiltshire and Mr. Gillo; Cinna, the Poet, Mr. Jevon; Flavius, Mr. Morris; Plebeians, Mr. Underhill, Mr. Leigh, Mr. Bright. Calphurnia, Madam Slingsby; Portia, Mrs. Cook. Of Betterton's acting in *Julius Cæsar*, Cibber says: "Those wild impatient starts, that fierce and flashing fire, which he threw into Hotspur, never came from the unruffled temper of his Brutus—for I have, more than once, seen a Brutus as warm as Hotspur—when the Betterton Brutus was provoked, in his dispute with Cassius his spirit flew only to his eye; his steady look alone supplied that terror, which he disdained an intemperance in his voice should rise to. Thus, with a settled dignity of contempt, like an unheeding rock, he repelled upon himself the foam of Cassius. Perhaps the very words of Shakespeare will better let you into my meaning:

> Must I give way, and room, to your rash choler?
> Shall I be frighted when a madman stares?

And a little after,

> There is no terror, Cassius, in your looks, etc.

Not but in some parts of this scene, where he reproaches Cassius, his temper is not under this suppression, but opens into that warmth which becomes a man of virtue; yet this is that hasty spark of anger, which Brutus himself endeavours to excuse." Antony Aston praises the natural force of Verbruggen, who later used to act Cassius to the Brutus of Betterton. He says: "Then you might behold the grand Contest, viz. whether Nature or Art excell'd—Verbruggen, wild and untaught, or Betterton, in the Trammels of Instruction." Nevertheless, it was pretty generally acknowledged that no actors came near Hart and Mohun in Brutus and Cassius, in which Downes tells us they excelled, so that, even when they were about to retire from the stage, if *Julius Cæsar* was announced, the house was filled as at a new play." Even so capricious a critic as Rochester cannot find sufficient praise for Mohun as Cassius.

p. 8. Mrs. Corbet. In addition to the rôles noted by Downes, this lady sustained the following characters: Mrs. Dainty Fidget in *The Country-Wife*, produced at the Theatre Royal, January, 1674–5; Narcissa in Lee's *Gloriana*, January, 1675–6; Sabina in *Trick for Trick*, February, 1677–8; Clevly in Edward Howard's dull *The Man of Newmarket*, early in 1678; and Gratiana in *Sir Barnaby Whigg*, early autumn of 1681.

p. 8. Principal and Stock Plays. In his carelessness Downes classes both *The Maiden Queen* and *The Mock Astrologer* among "Old Plays," although both were written by Dryden, certainly foremost of "the then *Modern Poets*," and his list of Modern Plays commences with *The Indian Emperour*, which was produced before either of these comedies.

p. 8. Cataline's Conspiracy. Jonson's tragedy was revived with great splendour at the Theatre Royal on Friday, December 18, 1668. Nearly a year before, December 11, 1667, Pepys had heard that *Catiline* "is to be suddenly acted at the King's house; and

there all agree that it cannot be well done at that house, there not being good actors enow: and Burt acts Cicero which they all conclude he will not be able to do well. The King gives them £500 for robes, there being, as they say, to be sixteen scarlett robes." A little later, on January 11, 1667–8, Mrs. Knepp told the diarist that *Catiline*, "for want of the clothes which the King promised them, will not be acted for a good while." Saturday, December 19, 1668, Pepys records:

> "To the King's playhouse, and then, the pit being full, sat in a box above, and saw 'Catiline's Conspiracy,' yesterday being the first day: a play of such good sense and words to read, but that do appear the worst upon the stage, I mean, the least diverting, that ever I saw any, though most fine in clothes; and a fine scene of a Senate, and of a fight, that ever I saw in my life."

Hart acted Catiline; Mohun, Cethegus, a rôle in which he was especially famous; Burt, Cicero; and Mrs. Corey, Sempronia. Kynaston, Beeston, Wintershal, Cartwright, Reeves, Thomas Gradwell, and Dick Bell were also in the cast. As a *bonne bouche* the tragedy was ushered in with a Prologue "Merrily spoken by Mrs. *Nell* in an *Amazonian* habit." She also delivered the Epilogue. At the instigation of Lady Castlemaine, Mrs. Corey all through her part inimitably mimicked the oddities of Lady Harvey, who had sufficient influence to cause the actress to be arrested. But the imperious mistress "made the King to release her, and to order her to act it again, worse than ever where the King himself was: and since it was acted again, and my Lady Harvy provided people to hiss her and fling oranges at her: but it seems the heat is come to a great height, and real troubles at Court about it."

There is an edition of *Catiline, His Conspiracy*, 4to, 1669: "As it is now Acted by His Majesties Servants, at the Theatre Royal." Davies says that Jonson's tragedy was never revived since the death of Hart.

p. 8. THE MERRY WIVES OF WINDSOR. This comedy was immediately after the Restoration acted at the Red

Bull. It was played at the Theatre Royal, Vere Street, Friday, November 9, 1660. Wednesday, December 5, 1660, Pepys has: "I went to the New Theatre [Vere Street] and there I saw 'The Merry Wives of Windsor' acted, the humours of the county gentleman and the French doctor very well done, but the rest very poorly, and Sir J. Falstaffe as bad as any." Wednesday, September 25, 1661, he "saw 'The Merry Wives of Windsor,' ill done." Thursday, August 15, 1667, the Duke's house being full and the play, *Sir Martin Mar-All*, begun, Pepys "went to the King's, and there saw 'The Merry Wives of Windsor': which did not please me at all, in no part of it." Dennis highly praises the acting of Wintershal as Slender.

p. 8. THE OPPORTUNITY. Sir Henry Herbert licensed this comedy by James Shirley, November 29, 1634, and it was printed, 4to, 1640. It was acted at the Theatre Royal, Vere Street, Monday, November 26, 1660.

p. 8. THE EXAMPLE. A comedy by James Shirley, licensed June 24, 1634. 4to, 1637, "as it was presented by her Majesties Servants at the private House in Drury-Lane."

p. 8. THE JOVIAL CREW. *A Joviall Crew: or, The Merry Beggars*, "Presented in a Comedie, At The Cockpit in Drury Lane in the year 1641. Written by Richard Brome," 4to, 1652. Thursday, June 25, 1661, Pepys saw at the Vere Street Theatre, "'The Jovial Crew,' the first time I saw it, and indeed it is as merry and the most innocent play that ever I saw, and well performed." Tuesday, August 27, 1661, Pepys again was present at Brome's comedy, when "the King, Duke and Duchess, and Madam Palmer" were in the theatre. It was also given on Tuesday, January 21, 1661–2. On Monday, January 11, 1668–9, Pepys saw it at the Theatre Royal, "but ill acted to what it was heretofore in Clun's time, and when Lacy could dance." *A Jovial Crew* was revived after the Union of the two Companies, and it remained in the repertory of the theatre

for many years. On February 8, 1731, having been altered and made into a Comic Opera, it was given at Drury Lane. On February 14, 1760, this version was performed at Covent Garden, where, says the *Biographia Dramatica*, "it took a very successful run for several nights together, and afterwards brought many crowded houses, as well as then as in succeeding seasons." I have seen *A Jovial Crew* privately acted with good applause, and it is indeed an excellent comedy, which should not remain so long out of the theatre.

p. 8. PHILASTER. This fine play was one of the earliest to be revived at the Red Bull after the Restoration. It was acted at the Theatre Royal, Vere Street, on Tuesday, November 13, 1660, and remained in the theatrical repertory. A performance is noted January 11, 1661, and it was seen by Pepys on Monday, November 18, in the same year. On Saturday, May 30, 1668, Pepys was again present at a performance, when no doubt, Hart played Philaster, and Nell Gwyn Bellario. When *Philaster* was presented at Drury Lane in the winter of 1695, "Revis'd and the Two Last Acts new Written," by Elkanah Settle, the Prologue, which was spoken by Hildebrand Horden, says:

> That good old play, *Philaster*, ne're can fail,
> But we young actors, how shall we prevail?
> *Philaster* and *Bellario*, let me tell ye,
> For these bold parts we have no *Hart*, no *Nelly*,
> Those darlings of the stage.

In his notice of *Philaster* Langbaine says:

"A Tragi-Comedy which has always been acted with Success; and has been the diversion of the Stage, even in these days. This was the first Play that brought these Excellent Authors in Esteem; and this Play was One of these that were represented at the Old Theatre in *Lincoln's-Inn-Fields*, when the Women acted alone. The Prologue and Epilogue were spoken by Mrs. *Marshal*."

For these see my edition (Fortune Press, 1927) of *Covent Garden Drollery*, 1762, pp. 14–16. A poor altera-

tion of Philaster by George Colman with Mrs. Yates as Euphrasia (Bellario) was produced at Drury Lane in 1763, and apparently met with success. Weber, writing in 1812, remarks: "Mr. Colman's alteration has been, now and then, performed on the London stage, but being caviare to the multitude, it seems to have been latterly laid aside."

Buckingham's alteration *The Restoration, or, Right Will Take Place*, was not brought upon the stage.

p. 8. THE CARDINAL. This tragedy by James Shirley was licensed November 25, 1641, and printed as one of the six plays, 8vo, 1652–3. It was originally acted at the Blackfriars, and in the *Historia Histrionica*, James Wright tells us: "Hart was Robinson's boy or apprentice; he acted the Duchess in the tragedy of the *Cardinal*, which was the first part that gave him reputation." *The Cardinal* was given at Vere Street on Wednesday, July 23, 1662. It was seen by Pepys, Thursday, October 2, of the same year. On Saturday, August 24, 1667, he records: "After dinner we to a play, and there saw 'The Cardinall' at the King's house, wherewith I am mightily pleased; but, above all, with Becke Marshall." Mrs. Marshall acted the Duchess. Pepys again saw this tragedy on Monday, April 27, 1668. This fine play does not seem to have been revived since the seventeenth century.

p. 8. BARTHOLOMEW FAIR. Originally produced at the Hope Theatre, Bankside, October 31, 1614, Jonson's comedy was, after the Restoration by the curious arrangement concerning certain plays which existed between Killigrew and Davenant, held to be the exclusive property of the former. It was revived at Vere Street, Saturday, June 8, 1661, and Pepys who was present "the first time it was acted now-a-days" judged it to be "a most admirable play and well acted." It was given very frequently for many years, and remained indeed a stock favourite as late as the reign of George I. October 30, 1731, at Drury Lane *Bartholomew Fair* was announced as "not acted seven

years." Johnson is Waspe, Cokes Theophilus Cibber, and Win-The-Fight Kitty Clive. Since that date it does not seem to have been acted until it was revived under my direction by "The Phœnix" for two performances, June 26 and 27, 1921, when it was much liked. Margaret Yarde played Dame Purecraft; Ben Field, Zeal-Of-The-Land Busy; Ernest Thesiger, Cokes; Stanley Lathbury, Waspe; Frank Cellier, Over-doo; and Roy Byford, Ursla, the Pig-woman.

p. 8. THE CHANCES. The date (*circa* 1627 ?) of the original production of this vivacious comedy is much disputed, and as it made its first printed appearance in the folio of 1647 this must remain a matter of conjecture. During the Great Rebellion a droll *The Landlady*, made up from scenes in Acts I. and III., was acted here and there as opportunity permitted. Upon the Restoration *The Chances* was revived Saturday, November 24, 1660, at Vere Street. Pepys saw this play Saturday, April 27, 1661, and again on the following October 9. It would seem that no very long time after this the Duke of Buckingham produced his famous version of the last two acts of Fletcher's comedy, and it must be acknowledged that the new scenes are a vast improvement. As Genest aptly says, they constitute "the happiest material alteration of any old play ever made." Although not printed until 1682 (4to), "As it was Acted At The Theater Royal, Corrected and Altered by a Person of Honour," Langbaine states that the new version "was acted with extraordinary applause." We know that Hart was very great as Don John, but with this exception the cast has not been preserved. In a particular revival of 1691–2 Mrs. Leigh acted the Bawd and Charlotte Butler the Second Constantia. Wilks and Mrs. Oldfield frequently appeared as Don John and the Second Constantia during the earlier part of the eighteenth century. On November 7, 1754, Garrick acted Don John in *The Chances*, which he had to the great disadvantage of the play castrated according to his wont. *The Chances* does not seem to have been

acted from 1808 until it was revived under my direction by "The Phœnix" in January, 1922. (A silly operetta by Reynolds, *Don John, or, the Two Violettas*, Covent Garden, 1821, is negligible.) In the most recent performance of Fletcher's comedy, which was given as altered by Buckingham, Don John was played by Edmund Willard; Don Frederick, George Skillan; Antonio, Bruce Winston; Constantia, Isabel Jeans; Second Constantia, Muriel Pratt; Landlady, Clare Greet; Kinswoman, Margaret Carter; and Bawd, Margaret Yarde, whose *vis comica* renewed the happiest traditions of Mrs. Corey, Mrs. Leigh, and Kitty Clive.

p. 8. THE WIDOW. This comedy was printed, 4to, 1652, as acted at the Blackfriars, and ascribed to Jonson, Fletcher, and Middleton. It was, perhaps, produced as early as 1608–9. It was revived at the Red Bull upon the Restoration, and given at Vere Street, Friday, November 16, 1660. On Tuesday, January 8, 1660–1, Pepys saw "'The Widdow,' an indifferent good play, but wronged by the women being to seek in their parts." Speaking of *The Widow*, Langbaine says: "It was reviv'd not many Years ago, at the King's House, with a new Prologue and Epilogue which the Reader may find in *London Drollery*, pp. 11, 12."

p. 8. THE DEVIL'S AN ASS. This was one of the plays exclusively assigned to Killigrew's Company.

p. 8. ARGULUS AND PARTHENIA. *Argalus and Parthenia* is a pastoral tragedy by Henry Glapthorne. It was printed, 4to, 1639, as acted at the Private House in Drury Lane. The scene is Arcady, and the plot is taken from an episode in Book III. of Sir Philip Sidney's romance *Arcadia*. The tragedy was revived at Vere Street on Thursday, January 31, 1661, when Pepys notes: "The house was exceeding full to see Argalus and Parthenia, the first time that it hath been acted: and indeed it is good, though wronged by my over great expectations, as all things else are." On the following Tuesday he again saw the play, which "though pleasant for the dancing and singing, I do

not find good for any wit a design therein." On Monday, October 28, 1661, he records: "to the Theatre, and there saw 'Argalus and Parthenia,' where a woman acted Parthenia, and came afterwards on the stage in men's clothes, and had the best legs that ever I saw, and I was very well pleased with it."

p. 8. EVERY MAN IN HIS HUMOUR. Both *Every Man in His Humour* and *Every Man out of His Humour* were plays of which Killigrew's Company had the monopoly. It is unfortunate that the casts have not been recorded.

Of *Every Man in His Humour* Langbaine says:

"This Play has been reviv'd since the Civil Wars, and was receiv'd with general Applause. There is a new Epilogue writ for this Play [by the Earl of Dorset], the latter part of which is spoken by *Ben Johnson's* Ghost. The Reader may find it in a Collection of Poems on several Occasions, printed 8°. *Lond.* 1673. See pag. 29."

In 1725 Jonson's comedy "with alterations" was produced at Lincoln's Inn Fields, November 29, 1751, Garrick having "revised" the play pretty drastically appeared at Drury Lane as Kitely. Woodward as Bobadill achieved a triumph. During the later half of the eighteenth century *Every Man in His Humour* (Garrick) was frequently seen, and it was acted at Covent Garden as late as May, 1825. In September, 1845, a private performance was given at Miss Kelly's Theatre, Soho, under the direction of Charles Dickens, who himself played Bobadill, May 17, 1848; George Cruikshank was seen as Cob. The success of this amateur revival led to many other performances for various charitable objects.

Langbaine thus notices *Every Man out of His Humour*: "This Play was reviv'd at the Theatre Royal in the Year 1675, at which time a new Prologue, and Epilogue were spoken by *Jo. Hayns*, which were writ by Mr. *Duffet*. See his *Poems* 8° pag. 72 *&c.*" Here we have: "Prologue to *Every Man out of His Humour*. Spoken by Mr. *Hayns*, July, 1675." This is accounted an excellent Old Comedy.

p. 8. THE CARNIVAL. This is a good comedy of Spanish intrigue by Thomas Porter. It was produced at the Theatre Royal in 1664 and published, 4to, that year.

p. 8. SEJANUS. This tragedy was the particular property of Killigrew's Company. It was, no doubt, revived owing to the influence of the Duke of Buckingham and Lord Dorset, who, says Davies, "were admirers of Jonson to a degree of idolatry." Perhaps the great success of *Catiline* warranted the production of *Sejanus*, but unfortunately no details have been preserved.

p. 9. THE MERRY DEVIL OF EDMUNTON. This comedy, which was the monopoly of Killigrew's Company, was seen by Pepys, at Vere Street, Saturday, August 10, 1661. He notes: "A very merry play, the first time I ever saw it, which pleased me well." It was also acted January 6, 1662. In 1692 there was a special revival of *The Merry Devil of Edmonton* with the following cast: Sir Ralph Jerningham, Betterton; Sir Richard Mountchensey, Freeman; Sir Arthur Clare, Sandford; Frank Jerningham, Alexander; Raymond Mountchensey, Mountfort; Henry Clare, Hodgson; Fabel, Kynaston; Sir John, Nokes; the Host, Anthony Leigh; Banks, Bright; Smug, Underhill; Bilbo, Bowen; Lady Clare, Mrs. Leigh; Millicent, Mrs. Bracegirdle; the Abbess of Cheston, Mrs. Corey.

p. 9. VITTORIA CORUMBONA. "The White Divel, or, The Tragedy of *Paulo Giordano Ursini*, Duke of *Brachiano* With The Life and Death of Vittoria Corombona the famous Venetian" was revived at Vere Street very shortly after the opening of that theatre. Here it was seen by Pepys on Wednesday, October 2, 1661, but unfortunately "coming late, and sitting in an ill place, I never had so little pleasure in a play in my life." Two days after "Captain Ferrers and I to the theatre, and then came too late, so we staid and saw a bit of 'Victoria' which pleased me worse than it did the other day." There is chronicled a performance

on December 11 of the same year. Langbaine, noting that *The White Devil* was printed, 4to, 1612, adds: "And since acted at the Theatre Royal and reprinted 1665." He also mentioned that Webster's great tragedy "gain'd applause." "In 1707 was printed, quarto, 'Injur'd Love; or, The Cruel Husband'—a Tragedy, designed to be acted at the Theatre Royal. Written by Mr. N. Tate (Author of the Tragedy, call'd 'King Lear')." This is but an unworthy version of Webster's play, which, as it was never presented, hardly calls for comment." *The White Devil* was revived for two performances in October, 1925, by the Renaissance Theatre, when Esmé Percy played Brachiano; Cedric Hardwicke, Flamineo; Viola Tree, Isabella; and Laura Cowie, Vittoria Corombona.

p. 9. THE BEGGARS' BUSH. *Beggars' Bush* was reprinted from the folio 1647, 4to, 1661, as "Written by Francis Beaumont and John Fletcher, Gentlemen," but it is now generally considered to be the work of Fletcher with a few scenes by Massinger. After the Restoration it was revived at the Red Bull, and it seems to have been the last play acted there by the King's Company on Wednesday, November 7, 1660. On Tuesday, November 20, of the same year Pepys notes:

> "Mr. Shepley and I to the new Play-house near Lincoln's-Inn-Fields (which was formerly Gibbon's tennis-court), where the play of 'Beggar's Bush' was newly begun; and so we went in and saw it, it was well acted: and here I saw the first time one Moone, who is said to be the best actor in the world, lately come over with the King, and indeed it is the finest play-house, I believe, that ever was in England."

Pepys again saw the play on Thursday, January 3, 1660–1, "it being very well done; and here the first time that ever I saw women come upon the stage." On Tuesday, October 8, 1661, and on Friday, April 24, 1668, he was also present at performances of this comedy which was very popular in the Restoration

theatre. Langbaine, noticing *Beggar's Bush*, says: "This Play I have seen several times acted with applause." The editors of the Beaumont and Fletcher, 1778, say: "Until within a few years past, the Comedy now before us used to be frequently represented at Covent Garden Theatre."

On June 12, 1705, at Drury Lane *The Royal Merchant, or, The Beggar's Bush* was given as "not acted 20 years," which may be since the Union of 1682. *The Royal Merchant* is a slight alteration of the original. In 1767 this was transformed into an opera and produced at Covent Garden. *The Merchant of Bruges*, a very considerable adaptation of *Beggar's Bush* by the Hon. Douglas Kinnaird, was produced at Drury Lane December 14, 1815, and had a run of many nights, which success was partly owing to Edmund Kean, who played Florez.

p. 9. THE TRAYTOR. Shirley's fine tragedy remained very popular after the Restoration, and Michael Mohun was especially famous in the character of Lorenzo. On Thursday, November 22, 1660, Pepys went to the Vere Street Theatre, "and saw part of the 'Traitor,' a very good Tragedy; Mr. Moon did act the Traitor very well." On Thursday, October 10, 1661, Pepys notes that the King was present in the theatre, "and there was 'The Traytor' most admirably acted; and a most excellent play it is." He was again present at performances on Friday, January 13, 1664–5, and Wednesday, October 2, 1667, when he took his wife "to the King's house to see 'The Traytour,' which still I like as a very good play." In March, 1692, *The Traitor* was revived at the Theatre Royal and forthwith reprinted "with Alterations & Amendments," which are merely the few slight arrangements of the prompt-book. It proved exceedingly unsuccessful. The Duke of Florence was acted by Robert Hudson (Hodgson); Lorenzo, Kynaston; Sciarrha, Joseph Williams; Pisano, Colley Cibber; Depazzi, Joe Haines; Florio, Alexander; Rogero, the page boy, Tommy Kent;

Oriana, Mrs. Lassells; Amidea, Mrs. Bracegirdle; and her old mother Morossa, Mrs. Corey. On October 11, 1718, *The Traitor*, with some slight alterations said to be by Christopher Bullock, was produced at Lincoln's Inn Fields, and announced as "not acted 20 years." For some reason, however, this production, although Quin played Lorenzo, does not seem to have been to the taste of the town. *Evadne, or, The Statue*, a tragedy by Richard Lalor Shiel, which was produced at Covent Garden on February 10, 1819, is largely indebted to *The Traitor*. Evadne was acted in New York as late as December 13, 1881, and was revived at the St. James's Theatre, London, on the afternoon of March 19, 1887.

p. 9. TITUS ANDRONICUS. This tragedy was the particular property of Killigrew's Company. Some years later an alteration was made by Edward Ravenscroft, which although not printed until 1687 was acted nearly ten years before, as in his notice of Shakespeare's *Titus Andronicus*, Langbaine says: "'Twas about the time of the *Popish-plot* revived and altered by Mr. *Ravenscroft*," and Ravenscroft himself in his Address to the Reader says that it was very well received by the town. "The success answered my labour," he writes, and continues:

> "It first appear'd upon the Stage, at the begining of the pretended Popish Plot, when neither Wit nor Honesty had Encouragement: Nor could this expect favour, since it shew'd the Treachery of Villains, and the Mischiefs carry'd on by the Perjury and False Evidence; and how Rogues may frame a Plot that shall deceive and destroy both the Honest and the Wise; which were the reasons why I did not forward it as so unlucky a conjuncture, being content rather to lose the Profit, then not expose to the World the Picture of such Knaves and Rascals as then Reign'd in the opinion of the Foolish and Malicious part of the Nation: but it bore up against the Faction, and is confirm'd a Stock-Play."

Accordingly we may date the production in the autumn of 1678, probably October-November. At Drury Lane, August 13, 1717, *Titus Andronicus*, "altered from Shakespeare," was revived with Quin as Aaron. It

is announced as "Not acted fifteen years," but this is scarcely correct, as it was given at Drury Lane in the season 1703–4, and again in the season which opened on September 11, 1704, and closed on July 27, 1705. In fact these announcements must not be too closely pressed. Quin acted Aaron very finely, and during his lifetime *Titus Andronicus*, although perhaps not very frequently given, may be said to have remained in the repertory. Since the death of this great actor, *Titus Andronicus* seems to have disappeared from the stage for nearly one hundred years. Aaron, however, was acted in London by Ira Aldridge, the tragedian, "a veritable negro born on the west coast of Africa," whose first appearance in London was at the Royalty Theatre as Othello, 1826. His last appearance as Aaron was at the Britannia Theatre during the season 1857–8. *Titus Andronicus* was revived at "The Old Vic" on Monday, October 8, 1923, and this magnificent tragedy is probably the best performance which has been seen at that theatre. Wilfred Walter played Titus Andronicus; Ion Swinley, Saturninus; Florence Saunders, Tamora; and Jane Bacon, Lavinia. As Aaron George Hayes showed sheer genius, and at moments attained extraordinary heights of impressive power. Although they were reluctant to admit it the critics were bound to acknowledge the greatness of this tragedy. "How strong and well written, and what genuine drama here and there, and what tremendous acting characters!"

p. 9. THE INDIAN EMPEROUR. To this list may be added Alibech, originally by Mrs. Weaver, and afterwards by Mrs. Knepp. *The Indian Emperour, or, The Conquest of Mexico by the Spaniards*, "being the sequel of The Indian Queen," was produced at the Theatre Royal in the spring of 1665, probably April, but not published until 1667. By 1709 it had run into ten editions, and was long most popular in the theatre. One of the latest revivals, if not actually the last, was that at Goodman's Fields, January 14, 1734.

p. 9. PLAIN DEALER. The fourth in order and last of Wycherley's plays was first produced at Drury Lane in the winter of 1676. There is a tradition that, so biting is the satire, this great piece did not immediately win the complete favour of the town. This hardly seems probably, for it is very certain that *The Plain-Dealer*, which was first published, 4to, 1677, almost immediately established itself in the repertory of the theatre, and by the end of the century it had passed through at least nine editions. At the union of the two companies in 1682, when several of the leading members in the original cast retired, there was of necessity some re-distribution of the rôles. Gildon has said that Betterton appeared in *The Plain Dealer*, and hence it was loosely stated that he played Manly. But this is more than doubtful, since Downes explicitly tells us that Philip Griffin excelled in this part. *The Plain Dealer* was seen season after season for many years; indeed, it may be said until the retirement from the stage of Quin, who had made the title-rôle peculiarly his own. On December 7, 1765, at Drury Lane there was presented a very indifferent version of Wycherley's great play, which had been adapted by Isaac Bickerstaffe. This proved a great success. February 27, 1796, there was produced at Drury Lane *The Plain Dealer* "With Alterations, Revised by J. P. Kemble," who himself appeared as Manly to the Fidelia of Mrs. Jordan. However, the original had been so tinkered at that the result did not please. *The Plain Dealer* was revived by the Renaissance Theatre on November 15, 1925, when the Widow Blackacre was singularly well acted by Margaret Yarde.

p. 9. MR. CLARK. Thomas Clarke, who played Novel, was a young actor, much admired for his handsome face. He seems to have joined the Theatre Royal about 1672–3, and amongst his many rôles were Drusillu, in *Nero, Emperour of Rome*, May, 1674; Massina, *Sophonisba*, April, 1675; Ovid, *Gloriana*, January, 1675–6; Hephestion, *The Rival Queens*, March, 1676–7;

Octavio in *Scaramouch a Philosopher, Harlequin a School-Boy, Bravo, Merchant, and Magician*, May, 1677. He was cast for Lycias, in a suggested revival of *Valentinian*, about 1677. He also played Dolabella, *All for Love*, winter, 1677; Aldernald, a young Admiral, in *King Edgar and Alfreda*, winter, 1677; Franck, *Trick for Trick*, February, 1677–8; Aquilius, *Mithridates*, March, 1677–8; Wilding, *Sir Barnaby Whigg*, early autumn, 1681; the Earl of Essex, *The Unhappy Favourite*, autumn, 1681; Tachmas, the hero of Southerne's first drama, *The Loyal Brother*, spring of 1682. He also spoke the Prologue to Leanerd's *The Country Innocence*, spring of 1677. Clarke is particularly mentioned by Cibber as one of the younger members of the company who about the time of the retirement of Hart claimed for himself principal rôles. In 1678 when the Theatre Royal closed down for some time Clarke and Goodman went to Edinburgh, but they returned to London in February, 1679–80. It was then agreed by Charles Killigrew that both these actors should be "received as Adventurers Sharers or Participants." Clarke's name, however, does not appear after the union of the two companies.

p. 10. TYRANNICK LOVE. This fine tragedy by John Dryden, *Tyrannick Love, or, the Royal Martyr*, was produced at Drury Lane (Bridges Street) about the end of June, 1669, and printed, 4to, 1670. There were revivals in 1677, 1686, 1694 and 1702.

It appears that there was some difficulty and delay about the original production of *Tyrannick Love*, and Mr. Hotson has printed some interesting particulars of a Chancery suit which evolved therefrom (*Commonwealth and Restoration Stage*, pp. 250–53). On behalf of the Theatre Royal, Killigrew, Hart, and Mohun, complained that the King's Company having to produce ". . . a new play or Tragedy called the Royal Martyr or St. Katherine about the latter end of April, 1669, and there being a necessity of making a new Scene of an Elysium to be presented in the said Tragedy . . .

and one Isaac Fuller being a Painter and one who sometimes did apply himself for painting of Scenes," an agreement was made with Fuller to paint this scene, it being particularly impressed upon the artist that he must use dispatch and have all ready within a fortnight. According to the actors this arrangement was concluded on April 14, 1669, but according to Fuller not until "the latter end of April or the beginning of May." The authorities of the Theatre Royal were very insistent that the King was anxious to see the play, and as the Easter and Trinity terms at the law courts were just coming on London would be crowded, to which actual reference is made in the Epilogue when Nell Gwyn, who played Valeria, says :

> O Poet, damn'd dull Poet, who could prove
> So senseless, to make *Nelly* dye for Love !
> Nay, what's yet worse, to kill me in the prime
> Of *Easter*-term, in Tart and Cheese-cake Time!

Accordingly, it was essential that the scene should be delivered forthwith. However, not only was it painted "very meanly and inconsiderably" but it was not finished until the end of June, and on this account Killigrew "received very great blame from his said Majesty," whilst their audiences fell off and grew thin. Damages are claimed, especially in view of the fact that Fuller had recently taken legal action against Hart and Mohun and recovered £335 10*s*. for his work.

Fuller's answer was tantamount to a denial of these statements. At any rate, he declared that he had never agreed to complete such a scene within a fortnight, a thing which was a practical impossibility. He avers that the scene "was excellently well done," that it was painted very quickly at great trouble to himself, and perfected "about the 23d of June." He is very certain that the tale about being blamed by the King is untrue, since a few days after the play was produced Killigrew thanked him personally for the pains he had taken, and told him that he "had very well pleased his Majesty and the whole house." Moreover, *Tyrannick Love*

proved an exceptional success, since it was acted "about 14 days together" and "their said House all the said 14 days was very full, the Pit Boxes and other Places thereof being thronged with Spectators." The receipts were doubled and even more than doubled. Fuller makes it very plain that he only took legal action as the last recourse as the Company repeatedly and with threats refused to pay him his fees. It would appear that the artist was in the right since the actors did not proceed with their suit. The scene in question is certainly a very important piece. It was used in Act IV., the vision of S. Catherine. By the magic of Nigrinus the Saint is shown asleep in her bed, and "A Scene of a Paradise is discovered." Nakar, Damilcar and other spirits throng around only to be dispersed by the descent of Amariel, the Guardian Angel of S. Catherine, who appears in glory and in radiant flame.

p. 10. MR. LITTLEWOOD. The line of characters taken by this actor was small, nor does he seem to have remained long upon the stage. In addition to the rôles mentioned by Downes he doubled Stephanio, a servant and A Scholar in the revival of Shirley's *The Sisters*, 1669–70; and played Carbo in Joyner's *The Roman Empress*, summer of 1670.

p. 10. ST. CATHERINE. As has been noted above, the quarto, 1670, gives this rôle to Mrs. Hughes, who was, no doubt, succeeded by Mrs. Boutel.

p. 10. MRS. KNEP. Nakar is an aeriel spirit who only appears with the spirit Damilcar in S. Catherine's vision, Act IV., a scene which was parodied in *The Rehearsal*. Mrs. Knepp doubled Nakar and Felicia, the mother of S. Catherine.

p. 10. AURENG ZEB. *Aureng-Zebe*, which in the folio of 1701 has an additional title *the Great Mogul*, the last of Dryden's heroic dramas—that is to say, rhyming tragedies—was produced at Drury Lane in November, 1675. The scene is "*Agra*, in the Year 1660." This fine tragedy kept the stage for about

half a century, one of the latest performances being that at Drury Lane, December 11, 1721.

p. 10. MORAL. Rather *Morat*.

p. 11. MRS. COX. Elizabeth Cox was celebrated for romantic heroines. She created in comedy such rôles as Lydia in Wycherley's *Love in a Wood*, produced at the Theatre Royal, Bridges Street, in the autumn of 1671; Constantia in *The Amorous Old Woman* in the spring of 1674. In tragedy she played Octavia to the Nero of Charles Hart in Lee's *The Tragedy of Nero, Emperour of Rome*, Theatre Royal, May, 1674. In the special revival of *A King and No King* in the spring of 1676, she appeared as Panthea. In *Othello* she succeeded Mrs. Hughes as Desdemona.

p. 11. ALEXANDER THE GREAT. *The Rival Queens, or, the Death of Alexander the Great* was produced at Drury Lane, March, 1676–7. It is generally esteemed the best of Lee's tragedies, and it certainly kept the stage longer than any other of his work. Langbaine says:

> "This Play has always been applauded by the Spectators, and is acknowledg'd a Master-piece by Mr. *Dryden* himself, in that Copy of Verses prefix'd to it, which are a sufficient Testimony of its worth."

The Rival Queens, which was more generally known as *Alexander the Great*, kept the stage for fully a century and a half, one of the latest performances being given in 1830. As years went on various alterations were made, and the prompters' books in the later part of the eighteenth century present some scenes which differ pretty widely from the original. Yet it is hardly an exaggeration to say that so long as tragedy held its own *The Rival Queens* kept the boards, and there are few great actors in the past who have not been seen as Alexander, whilst Statira and Roxana have been played by many of our leading actresses. There were burlesques not a few, one of which by T. Dibdin was given at the Strand Theatre, London, August 7, 1837, with Mrs. Sterling as Roxana.

After the retirement of Charles Hart, both Goodman and Mountfort performed Alexander, and George Powell also acted this hero with applause. Colley Cibber speaks of the applause which was given Betterton in this part. He says that when *The Rival Queens*

"from its being too frequently acted, was worn out, and came to be deserted by the Town, upon the sudden Death of *Monfort*, who had play'd *Alexander* with Success for several Years, the Part was given to *Betterton*, which, under this great Disadvantage of the Satiety it had given, he immediately reviv'd with so new a Lustre that for three Days together it fill'd the House; and had his then declining Strength been equal to the Fatigue the Action gave him, it probably might have doubled its Success; an uncommon Instance of the Power and intrinsick Merit of an Actor. . . . And further, that when, from a too advanced Age, he resigned that toilsome Part of *Alexander*, the Play for many Years after never was able to impose upon the Publick."

Perhaps this is not strictly correct, as on June 13, 1704, we find that at Drury Lane Wilks played Alexander for his benefit; and at the Haymarket, December 30, 1706, Verbruggen was acting Alexander to the Statira of Mrs. Bracegirdle and the Roxana of Mrs. Barry. Davies relates an anecdote of Betterton during a rehearsal of *The Rival Queens*, who, when rehearsing Alexander

"was at a loss to recover particular emphasis of Hart, which gave a force to some interesting situation of the part; he applied, for information, to the players who stood near him. At last, one of the lowest of the company repeated the lines exactly in Hart's key. Betterton thanked him heartily, and put a piece of money in his hand for so acceptable a service."

p. 11. ALL FOR LOVE. Dryden's great tragedy was produced, which it is interesting to note his contemporaries also knew as *Anthony and Cleopatra*, at the Theatre Royal, Drury Lane, in the winter of 1677. It kept the stage for over 100 years, the last production in London of the eighteenth century being that at Covent Garden in May, 1790, when Holman played Antony, and Miss Brunton, Cleopatra. However, a

Bath play-bill, January 12, 1818, announces *All for Love* as "Not acted forty years."

It may be remarked that Shakespeare's *Antony and Cleopatra* was only revived once during the eighteenth century, and that for the first time since the Restoration, January 3rd, 1759, Garrick appeared as Antony to the Cleopatra of Mrs. Yates, but the acting was considered poor and the play was only repeated six times.

"Additions from Dryden" might be found in the productions of *Antony and Cleopatra* at Covent Garden, November 15, 1813, and again at Drury Lane, Thursday, November 21, 1833.

All for Love was revived under my direction by "The Phœnix" for two performances in March, 1922. The play was produced by Edith Craig. Ion Swinley played Marc Anthony; Campbell Fletcher, Ventidius; Ellen O'Malley, Octavia; and Edith Evans, Cleopatra, Queen of Egypt.

p. 11. ENUCH. Rather: *Eunuch.*

p. 12. THE ASSIGNATION. This delightful comedy by John Dryden was originally produced at Lincoln's Inn Fields in the winter of 1762. The play was entered at Stationers' Hall, March 18, 1672–3, and the first quarto is dated 1673. Surprisingly enough, the play at first did not please the audience, but this was pretty certainly owing to the fact that a party who were fully resolved to damn the piece packed the theatre. When *The Assignation* was given at Drury Lane, July 3, 1716, it was announced as "not acted 20 years." On November 30, 1743, it was performed at Covent Garden as "never acted here." Then it appears to have been repeated but twice, the second performance taking place on the next day. An imperfect revival of *The Assignation* was seen in London in January, 1925, but the unfortunate play was so mishandled and the whole spirit of Dryden's comedy had so entirely evaporated that it became something like a sad and sorry burlesque and was far from approved by the audience.

p. 12. MYTHRIDATES. This excellent tragedy by Lee was produced at the Theatre Royal in the spring of 1678. There was a particular revival in 1681. Langbaine says: "This play may be reckon'd amongſt those of the Firſt-Rank, and will always be a Favourite of the Tender-hearted Ladies." It remained in the repertory of the theatre for more than half a century, and well deserved a yet longer life.

p. 13. THE DESTRUCTION OF JERUSALEM. In two parts. "These Tragedies are written in Heroick Verse, and even acted with good Applause" (Langbaine). The production in a document addressed to the Lord Chamberlain by the Company of the Theatre Royal is incidentally alluded to as having put the King's actors to "a vaſt expence in scenes and cloathes." As Crowne was under an agreement with the Duke's House, they were, moreover, obliged to pay certain fees to satisfy their rivals' prior claim. In a letter written by St. Evremond to the Duchess of Mazarin, *The Works of the Earl of Rocheſter, Roscommon, and Dorset*, London, 1731, II., p. 218, it is said that "Mr. Crowne's *Deſtruction of Jerusalem* . . . met with as wild and unaccountable success as Mr. Dryden's *Conqueſt of Granada*." Surely the reason for this success is not far to seek. The opening picture at the Temple Gates, with the exquisite chant of the Levites; the episode of the midnight Sanhedrin visited by Herod's ghoſt; the scenes in the ſtreets of ſtarving Jerusalem; the inveſtiture of the Pharisee John as High Prieſt, would all have been extraordinarily effective upon the ſtage; whilſt it is difficult to imagine a cataſtrophe which could give greater scope for ſpectacular effect than the fall of Jerusalem, the blazing Temple sinking to deſtruction in a sea of fire; and the coronation of Titus Vespasian as victor and Emperor of Rome. Moreover, the ſtory is full of vigour and movement, the ction never flags; if flamboyant the verse is fluent withal, and no doubt fell with power and charm from the lips of Hart (Phraates), and Kynaſton

(Titus), Mrs. Marshall (Berenice), and Mrs. Boutell (Clarona).

p. 13. MARRIAGE ALAMODE. This was the first original comedy given at Lincoln's Inn Fields by the King's Company, who had migrated thither after the destruction by fire of the Theatre Royal in January, 1672. It was produced about Easter of that year. In January, 1745, a writer in *The Gentleman's Magazine* suggests that Peg Woffington should essay Melantha :

> *Cibber* will smile applause : and think again
> Of *Hart*, of *Mohun*, and all the female train,
> *Coxe*, *Marshall*, *Dryden's Reeve*, *Bet Slade* and *Charles'* reign.

In the same number was printed a letter from a contributor who declared that he well remembered the original production of *Marriage A-La-Mode* seventy-three years before. He says :

> " This comedy, acted by His Majesty's Servants at the Theatre Royal made its first appearance with extraordinary lustre. Divesting my self of the old man, I solemnly declare that you have seen *no* such acting, no not in *any* degree, since."

It may be noticed that there is a slight and unimportant error here. The comedy was not originally acted at the Theatre Royal, although it was, of course, often given there when the house had been rebuilt, and the quarto, 1673, has " As it is Acted at the Theatre-Royal."

In Colley Cibber's famous *Apology* the most brilliant pages are those which give a critical analysis of the part of Melantha as played by Susanna Mountfort, Mrs. Boutell's successor in this rôle.

> What *Bowtell*, under th' author's eye, exprest,
> What from her lips fantastic *Montford* caught,
> And almost mov'd the thing ye poet thought.

As has already been noticed with reference to *The Maiden Queen*, Colley Cibber had the unfortunate idea of mixing together the lighter scenes of these two plays by Dryden, and the result (more or less altered from time

to time) was given at intervals at the theatre until towards the end of the eighteenth century.

Marriage A-la Mode was revived by "The Phœnix" under my direction for two performances in February, 1920, and proved extraordinarily successful, being greeted with the loudest applause by a crowded theatre. Polydamas was acted by Harvey Braban; Leonidas, Murray Kinnell; Argaleon, George Hayes; Hermogenes, Eugene Leahy; Eubulus, Frederick Harker; Rhodophil, Ion Swinley; Palamede, Nicholas Hannen; Straton, Ernest Meads; Palmyra, Rita Thom; Amalthea, Joan Temple; Doralice, Cathleen Nesbitt; Melantha, Athene Seyler; Philotis, Mlle. Rambert; Deliza, Henrietta Goodwin; Artemis, Florence Buckton. The two charming songs, *Why should a Foolish Marriage Vow*, in Act I., and *Whilst Alexis*, in Act IV., were sung by Irma Valenti.

p. 13. PALAMEDE. Although Downes assigns this character to Burt there can be little doubt that the First Quarto is correct when it gives Charles Hart as Palamede. Hart was succeeded by Mountfort, who was followed by Robert Wilks. Writing of this last actor, Chetwood says: "The first Part he performed of *Mountford's* was *Palamede* in *Dryden's Marriage Alamode*, a Comedy, with such extraordinary Success, as he often said, it made him almost mad with Joy."

p. 13. THE UNHAPPY FAVOURITE. This historical tragedy by John Banks was produced at the Theatre Royal in the autumn of 1681. In the dedications to *Vertue Betray'd, or, Anna Bullen*, 4to, 1682, and *Cyrus the Great*, 4to, 1696, the poet speaks of the great favour with which this play was received, and which indeed it well deserved. It is easy enough, no doubt, to ridicule an expression here and there—Fielding has a stupid parody in *Tom Thumb* of the very opening lines—but none the less *The Unhappy Favourite* remains a very pathetic and moving tragedy. Even Steele, who judged it very harshly and with an arid perception,

writing in *The Tatler* (No. 14; Wednesday, 11 May, 1709) says:

"Yesterday we were entertain'd with the Tragedy of *The Earl of Essex*, in which there is not one good Line, and yet a Play which was never seen without drawing Tears from some Part of the Audience: A remarkable Instance, that the Sould is not to be moved by Words, but Things; for the Incidents in this *Drama* are laid together so happily, that the Spectator makes the Play for himself, by the Force which the Circumstance has upon his Imagination. Thus, inspite of the most dry Discourses, and Expressions almost ridiculous with Respect to Propriety, it is impossible for one unprejudic'd to see it untouch'd with Pity."

The Unhappy Favourite remained in the repertory of the theatre until about the middle of the eighteenth century. An alteration by James Ralph, *The Fall of the Earl of Essex*, acted at Goodman's Fields in 1731, is of no value. February 21, 1753, was produced at Covent Garden *The Earl of Essex* by Henry Jones, which proved popular. *The Earl of Essex* by Henry Brooke, performed at Dublin in 1748–9, was not seen in London until January, 1761, when it was given at Drury Lane. Genest says: "Jones's *Earl of Essex* keeps possession of the stage; but Brooke is vastly superior in point of language, and finishes the play much better than Jones does." Both authors are indebted to Banks. As Langbaine points out: "There have been two *French* Plays, one by Monsieur *Calpranede;* the other by the Younger *Corneille*," upon the subject of the Earl of Essex. W. Laude's *Graf von Essex* was suggested by, one might say actually founded upon, the drama of Jones.

p. 14. The Black Prince. "Tho' this Play in the Title-page be call'd a *Tragedy*, yet it ends successfully: and therefore I presume was rather stiled so by the Author, from the Quality and Grandeur of the Persons in the Dramma, than from any unfortunate Catastrophe" (Langbaine). *The Black Prince* was produced at the Theatre Royal on Saturday, October 19, 1667. "The house infinite full, and the King and Duke of York was there." Pepys has given a long and

interesting account of the first performance. The play is very romantic and altogether unhistorical. "The whole house was mightily pleased with it all along till towards the end," when Lord Delaware (Hart) "comes to discover the chief of the plot of the play by the reading of a long letter, which was so long, and some things (the people being set already to think too long), so unnecessary, that they frequently begun to laugh, and to hiss twenty times, that, had it not been for the King's being there, they had certainly hissed it off the stage." The letter in a romance would no doubt have been in keeping, but it was certainly a poor theatrical contrivance, and, as we have seen, well-nigh wrecked the play. When Pepys visited the theatre on the following Wednesday he found that the letter had been printed, "and so delivered to every body at their going in and some short reference made to it by Hart in the play, which do mightily well." On Wednesday, April 1, 1668, Pepys again saw *The Black Prince*, "a very good play; but only the fancy, most of it, the same as in the rest of my Lord Orrery's plays."

Edward the Black Prince, or, The Battle of Poictiers, a tragedy by William Shirley, which was produced at Drury Lane, January 6, 1750, with Garrick as Edward, is a poor piece, but yet a version by Reynolds, who made many alterations and additions, was given at Drury Lane, January 28, 1828.

Edward the Black Prince, a tragedy by Mrs. Hoper, performed at Goodman's Fields in 1748, is of no account.

p. 14. VALERIA DISGUIS'D, F. DAMPORT. Frances Davenport and her sister Elizabeth Davenport, two actresses of the Theatre Royal, must be carefully distinguished from the Mrs. Davenport (Roxolana) of the Duke's House, Davenant's Company, who was married to the Earl of Oxford.

Frances Davenport appears in a list of actresses to whom "livery" was granted by a warrant of June 30, 1666. On February 8, 1667–8, Elizabeth Davenport is added in a similar list. (This second list also mentions

a Jane Davenport, of whom nothing is known.) The two Davenports played but small rôles. Thus, in *Secret Love, or, The Maiden Queen*, produced at the Theatre Royal on Saturday, March 2, 1666–7, Frances Davenport acted Flavia and Elizabeth Davenport, Sabina. On Tuesday, April 7, 1668, Pepys being at the King's House, where he saw *The English Monsieur*, hears a good deal of gossip from Mrs. Knepp. "The eldest Davenport is, it seems, gone from this house to be kept by somebody; which I am glad of, she being a very bad actor." It cannot be exactly stated which of the two, Frances or Elizabeth, was the elder sister. But it is quite certain that both these actresses belonged to the Theatre Royal and were entirely different persons from the Mrs. Davenport who was one of the principal actresses of Sir William Davenant's Company, who boarded in his house, who played Roxolana in *The Siege of Rhodes;* Lady Ample in *The Wits;* the Queen in *Hamlet;* Evandra in *Love and Honour;* Camilla in *The Adventures of Five Hours;* Roxolana in the Earl of Orrery's *Mustapha;* and who was sometimes known as Roxolana. (It should be remarked that two writers who are usually very accurate have blundered badly on this point, and since they are often quoted considerable error has been the result. Wheatly in his notes on Pepys, and Gordon Goodwin in his recension of Cunningham's *The Story of Nell Gwyn*, 1908, have both confused the famous Mrs. Davenport with one of the actresses of that name in Killigrew's Company.)

p. 14. The Conquest of Granada. The first part of *The Conquest of Granada* was produced at the Theatre Royal in the winter of 1670, and the second part in January of the following year, 1670–1. There can be little doubt that this is the greatest and in many ways the most typical of all rhymed heroic tragedies. The interest never flags from the commencement to the finish; the incidents are possible, and indeed probable, at so heated a time of siege and war; the verse is exquisitely beautiful, and even if there be extravagancies

these are noble and finely conceived. Upon the stage this piece met with a triumphant success. February 9, 1670–1, Evelyn notes:

"I saw the great ball danced by the Queen and distinguished ladies at Whitehall Theatre. Next day, was acted there the famous play, called *The Siege of Granada*, two days acted successively; there were indeed very glorious scenes and perspectives, the work of Mr. Streeter, who well understands it."

A distinguished revival of this tragedy was given at Drury Lane, March 5, 1709, when Powell acted Almanzor; Wilks, Ozmyn; Mills, Abdelmelech; Husband, Mahomet Boabdelin; Mrs. Knight, Lyndaraxa; and Mrs. Rogers, Almahide. *The Conquest of Granada* seems to have fallen out of the repertory of the theatre after the reign of Queen Anne. The mountings and decoration of such a production were necessarily extremely costly, and public taste was beginning to change, not for the better.

p. 15. SOPHONISBA. This favourite tragedy by Lee was originally produced at the Theatre Royal in April, 1675. It is largely founded upon "*the story of* Izadora *and* Perolla," Book IV., the First Part of Orrery's Fam'd Romance *Parthenissa*. Of this tragedy Langbaine says: it "hath always appear'd on the Stage with applause," and it remained in the repertory of the theatre until nearly the middle of the eighteenth century. One of the latest revivals would seem to have been at Lincoln's Inn Fields in March, 1735. Thomson's cold and classic *Sophonisba* was produced at Drury Lane, February 28, 1730.

p. 15. SCINIO. Rather: Scipio.

p. 15. COUNTRY WIFE. This play, which is esteemed by the best judges as one of the most excellent of English comedies, was produced at the Theatre Royal in January, 1674–5, and at once achieved a triumphant success. For the very long theatrical history of this piece see my edition of Wycherley, 1924, Vol. II., pp. 5–8. During the first fifty years of the eighteenth century *The Country Wife* continued to be

received with the utmost favour, but it may not untruly be said that until very recent days the last production of Wycherley's comedy was given at Drury Lane in November, 1748. On April 26, 1765, at the same house, John Lee produced his adaptation, a miserable farce in two acts. Even worse was the alteration by Garrick, *The Country Girl*, which was produced at Drury Lane, October 25, 1766. "It is impossible to imagine anything more devastatingly dull than *The Country Girl*. Garrick has added follies from Lee to his own incipidities, and the result is crystalized boredom." It should be remarked, however, that Mrs. Jordan won great applause as Peggy in this thing, and there could be no greater proof of the comic genius of this actress. This wretched piece was revived in London, in June, 1887, in 1894, in 1898, and again in in 1925, on which last occasion it was impudently announced as "Wycherley's *The Country Wife*"! *The Country Girl* "is even yet occasionally seen in the provinces and the suburbs, but to sit through this play is a sensation not easily to be endured."

After a lapse of 176 years, on February 17 and 18, 1924, *The Country-Wife* was revived by "The Phœnix" under my direction at the Regent Theatre, London. The cast was as follows: Horner, Baliol Holloway; Harcourt, Henry C. Hewitt; Dorilant, Douglas Burbidge; Sir Jasper, Stanley Lathbury; Sparkish, Ernest Thesiger; Mrs. Pinchwife, Isabel Jeans; Alithea, Nell Carter; My Lady Fidget, Athene Seyler; Mrs. Dainty, Joan Vivien-Rees; Mrs. Squeamish, Colette O'Niel; Old Lady Squeamish, Louise Holbrooke; Quack, Orlando Barnett; Lucy, Theodora Birbeck. Wycherley's comedy, brilliantly acted in every part, was received with unbounded applause by a thronging theatre. "Baliol Holloway and Athene Seyler gave performances of the most exquisitely finished art. As Margery Pinchwife, Isabel Jeans was consummate perfection."

The Country-Wife was also seen in the provinces, not acted, however, by this company. On December 11,

1926, *The Country Wife* was revived at the Everyman, Hampstead, London. Miss Isabel Jeans played Mrs. Margery Pinchwife and Miss Athene Seyler My Lady Fidget, but unfortunately the play had been mutilated; it was ill-produced and clumsily mammocked in such a way that much of Wycherley had vanished. In fact, it came within measurable distance of *The Country Girl*.

p. 15. LOVE IN A WOOD, OR, ST. JAMES' PARK. This comedy, the first play by Wycherley, was produced at the Theatre Royal, Bridges Street, in the autumn of 1671, possibly early in October. It was received with great favour by the town and especially patronised by the Duchess of Cleveland, to whom it was dedicated when printed, 4to, 1672. It remained in the repertory for some six or seven years, and there were revivals in 1693–4 and 1711. During the summer season of 1718, on August 15, *Love in a Wood* was revived at Drury Lane. It is announced as "Not acted 30 years," but this must not be taken as meaning anything more than "Not having been performed for a considerable time." For a full account of the play and the original cast see my edition of Wycherley, 1924, Vol. I.

p. 15. AMBOINA. *Amboyna, or, The Cruelties of the Dutch to the English Merchants*, which was entered on the Stationers' books June 26, 1673, was produced at Lincoln's Inn Fields, probably in the preceding month. As Langbaine says: "The Plot of this Play is founded chiefly on History, being an Account of the Cruelty of the *Dutch* to our Country-Men in *Amboyna, An Dom.* 1618." These outrages remained unavenged, and Dryden, who tells us that his play was contrived and written in a month, particularly chose this subject to inflame England against the Dutch, since the two nations were then at war. Under these conditions the drama is, of course, topical, but it seems to me very well written and highly interesting, even if we put on one side its acknowledged and intended purpose.

p. 15. THE CHEATS. This excellent comedy of

Jonsonian humours was produced at the Vere Street Theatre in 1662. Owing to its mordant satire on Nonconformist ministers in the person of Scruple, a Restoration Shepherd Stiggins, created by Lacy, the Puritan party had interest enough temporarily to suppress the play, but it was soon allowed again. In a letter to John Brooke, dated March 28, 1663, Abraham Hill writes: "The new play called *The Cheats* has been attempted on the stage, but it is so scandulous that it is forbidden." However, the difficulties were soon overcome, and actually it remained in the theatrical repertory for well over half a century, since it was being performed at Lincoln's Inn Fields as late as December, 1727. Lacy was so much admired as Scruple that his portrait in this character was painted by Michael Wright.

p. 15. SELINDRA. This is a tragi-comedy by Sir William Killigrew, and was produced at the Theatre Royal in the spring of 1661–2. It is written in prose and the scene is laid in Byzantium. The play has considerable merit, but does not call for any particular remark. It was printed folio, 1664, in *Three Playes*, and again in 1666 and 1674.

p. 15. THE SURPRIZAL. This play is by Sir Robert Howard. The scene is laid in Siena, and it seems to me, of its kind, a capital comedy. It was produced at Vere Street on Wednesday, April 23, 1662, and for some years it remained a favourite in the theatre. Lacy as Brancadoro was in particular esteemed very great. The part of Samira was afterwards taken by Nell Gwyn and that of Emilia by Mrs. Knepp. However, it was not liked by Pepys. On Easter Monday, April 8, 1667, he came late "to the King's house, and saw the latter end of the 'Surprisall,' wherein was no great matter, I thought, by what I saw there." On Monday, August 26, 1667, he judged it "a very mean play," but as he allows he was out of humour and, no doubt owing to the hot weather, the theatre was nearly empty. On Thursday, December 26, 1667, he notes that *The Surprisal* "did not please me to-day, the actors not pleasing me; and especially

Nell's acting of a serious part, which she spoiled." On two subsequent occasions, Friday, April 17, 1668, and Friday, May 1, of the same year he was hardly any better pleased with the acting. On August 19, 1715, at Drury Lane, *The Surprisal* was revived, and is announced as "Not acted 25 years," which may be correct. It was printed in *Four New Plays*, folio, 1665; and again in *Five New Plays*, folio, 1692, re-issued 1700; and again 12mo, 1722.

p. 15. VESTAL VIRGIN. *The Vestal Virgin, or, The Roman Ladies* was produced at the Theatre Royal in 1664, probably in the autumn. Originally it was acted as a complete tragedy, but later alterations were made towards the end of Act IV., and a good deal of Act V. was re-written, so it was also "*Acted the Comical Way.*" Lacy spoke the Epilogue to the tragedy, and when the alternate version was played he entered "as intending to speak the Epilogue for the Tragedy," but seeing the characters alive he breaks off into another Epilogue complaining that the poet has spoiled his address, and like a quack physician brought back all his characters to life. This gave occasion for some good business.

p. 15. THE COMMITTEE. This capital comedy is probably the best known of Sir Robert Howard's plays. It was a great favourite upon the stage, and remained for at least a century in the repertory of the theatre. Originally produced at Vere Street in 1662, one of the last performances was at Drury Lane in February, 1788. As a proof of the excellence of this comedy even to-day the political satire is full of point and may be thoroughly enjoyed, being general rather than individual and particular. On Friday, June 12, 1663, Pepys took his wife "to the Royall Theatre; and there saw 'The Committee,' a merry but indifferent play, only Lacey's part, an Irish footman, is beyond imagination." On Tuesday, August 13, 1667, Pepys again saw *The Committee*. "I do now find it a very good play, and a great deal of good invention in it; but Lacey's part is so well performed that it would

set off anything." On Monday, October 28, 1667, and Friday, May 15, 1668, Pepys records two more visits to this comedy. After the death of Lacy he was succeeded in the part of the Irish footman, Teague, by Anthony Leigh, who on one occasion gave great offence to King James II. by some impudent gag which he introduced into a performance. Obadiah was acted by Underhill, of whom there is a portrait in this character.

On May 9, 1797, there was produced at Covent Garden *The Honest Thieves*, a farce altered from *The Committee* by Thomas Knight, and this adaptation was long popular in the theatre.

p. 15. LOVE IN A MAZE. *The Changes, or, Love in a Maze* may be accounted one of Shirley's liveliest comedies. It was licensed January 10, 1631–2, but perhaps this should be January 10, 1630–1, as it is said to have been "presented at the private house in Salisbury Court, by the company of his Majesty's Revels," and these actors left Salisbury Court in December, 1631. For a discussion of this point, see Adam's *Shakespearian Playhouses*, pp. 376–8. Of this play Langbaine says: it "has been received with Success (as I said) in our Time; and as I remember, the deceas'd Mr. *Lacy* acted *Jonny Thump*, Sir *Gervase Simples* Man, with general Applause." *The Changes* was produced at Vere Street on Saturday, May 17, 1662, and on the following Thursday it was seen by Pepys, who records: "The play had little in it but Lacy's part of a country fellow, which he did to admiration." On Wednesday, June 10, 1663, he judged that "The play is pretty good, but the life of the play is Lacy's part, the clown, which is most admirable." On Wednesday, May 1, 1667, he judged it "but a sorry play; only Lacy's clowne's part which he did most admirably indeed." On Friday, February 7, 1667–8, he thought it "a dull, silly play"; but on Tuesday, April 28, 1668, he records: "To the King's house, and there did see 'Love in a Maze,' wherein very good mirth of Lacy, the clown, and Wintersell, the country-

knight, his master." In the play it does not appear that Thumpe's name was Johnny, and it seems certain that Lacy introduced a considerable amount of gag into his part, since as it stands in the printed quarto Thumpe is but a very small rôle, and we know that the actor was much given to exploiting matter of his own. It was, indeed, this habit which was mainly responsible for the trouble that took place over the production of Edward Howard's play *The Change of Crowns*, produced at the Theatre Royal, Monday, April 15, 1667, when Lacy "did act the country gentleman come up to court, who do abuse the court with all the imaginable wit and plainness about selling of places and doing everything for money." The consequence was that the actor was put under restraint and the house silenced. Hence considerable trouble ensued. Pepys, who saw the play, gives us various details, and there is a very interesting allusion in the papers belonging to the Fleming family of Rydal Hall, Westmorland.

"28 April, 1667. Newsletter. Lacy, the famous comedian, is at length, by great intercession, released from his durance under the groom porter, where he stood committed by his Majesty's order for having 'on his own head' added several indiscreet expressions in the part he acted in a late play called 'The Change of Crowns,' writen by Mr. Edward Howard."

p. 15. THE REHEARSAL. The first performance of Buckingham's famous burlesque took place on December 7, 1671, at the Theatre Royal. Lacy, who created Bayes, was most carefully instructed in all his business and thoroughly drilled by Buckingham himself. Bayes is a caricature of Dryden with various strokes at the Howards, Davenant, and one or two more authors of heroic tragedy. Dryden's voice, his mode of dressing in black velvet, his gait and manners were all carefully imitated. Brilliant as was the satire, and immensely popular as the play proved, it by no means put an end to tragedy in rhyme. Ourselves we can appreciate the wit of *The Rehearsal* without abating one jot of our

admiration for the genius of the great poet who is parodied.

Upon the stage *The Rehearsal* enjoyed a long life, but towards the end of the eighteenth century we find that there is an increasing tendency to shorten the original piece. Indeed at Covent Garden June 22, 1819, which was probably one of the last performances in the continued run, *The Rehearsal* has been cut down to a farce of a single act. For a full theatrical history and an account of some similar burlesques see the Introduction to my edition of *The Rehearsal*, Shakespeare Head Press, 1914.

The Rehearsal was revived for two performances in London, July, 1925. Although no production of Buckingham's play could fail to be occasionally amusing, this revival can hardly be said to have been anything but a poor piece of work.

p. 16. THE CHEATS. Scruple in *The Cheats;* Thumpe in *The Changes, or Love in a Maze;* Teague in *The Committee;* and Bayes in *The Rehearsal.*

p. 16. MR. CHARLES KILLIGREW. On May 4, 1682, Articles of Union were signed between Charles Killigrew, of the Theatre Royal; and Charles Davenant, Thomas Betterton and William Smith, of the Duke's Playhouse. These articles are given *in extenso* by Fitzgerald, *A New History of the English Stage*, I., pp. 154–158. The united companies opened at the Theatre Royal, November 16, 1682.

p. 16. DAY OF HIS DEATH. Charles Hart retired to his country house at Stanmore Magna in Middlesex. He died here of stone on Saturday, August 18, 1683, and was buried August 20. Luttrell, *Diary I.*, 62, notes Thursday, August 18, but that day was Saturday.

p. 16. PENSION. p. 39 Downes says that Hart retired "Having a Sallary of 40 Shillings a Week to the Day of his Death." This appears to be inaccurate. Hart received 5*s.* every acting day except on such days as the younger recruits played for their own benefit.

p. 16. AMINTOR. Thomas Rymer, in his *The*

Tragedies of the Last Age Considered, 1692, writes as follows:

"We may remember (however we find this scene of *Melanthius* and *Amintor* written in the Book) that at the *Theater* we have a good Scene Acted; there is work cut out, and both our *Æsopus* and *Roscius* are on the Stage together:—Whatever defect may be in *Amintor* and *Melanthius*, Mr. *Hart* and Mr. *Mohun* are wanting in nothing. To these we owe what is pleasing in the Scene; and to this Scene we may impute the success of the *Maids Tragedy*."

In *An Elegy On that Worthy and Famous Actor, Mr. Charles Hart*, a broadside of which perhaps the only surviving copy is preserved in the Luttrel Collection in the British Museum, the following lines occur:

Farewel! Thou Darling of *Melpomene*;
The *Best* but *Imitate*, *None Equal Thee*:
With Thee the glory of the Stage is fled,
The *Heroe*, *Lover*, both with HART lie dead:
Of whom all speak, when of His Parts they tell,
Not as of *Man*, but some great *Miracle*.
Such Pow'r He had o'r the Spectators gain'd,
As forc'd a *Real* Passion from *a Feign'd*.
For when they saw AMINTOR bleed, strait all
The House, for every Drop, a Tear let fall;
And when ARBACES wept by sympathy,
A flowing Tide of Wo gush'd from each Eye.
Then, when he would our easie Griefs beguile
Or CELADON or PEREZ made us smile:
Thus our Affections He or *Rais'd*, or *Lay'd*,
Mirth, *Grief* and *Love* by wondrous Art He sway'd.

p. 17. AN EMINENT POET. Said to be Nathaniel Lee.

p. 17. GETTING A LICENSE. That John Rhodes obtained a license from Monk ("the then Governing State") is more than doubtful, although Rhodes certainly had got together a company which was playing at the Cockpit. On Easter Monday, April 23, General Monk and his Council issued an order forbidding theatrical representations. On the very day of Monk's entry into London, Saturday, February 4, Thomas Lilleston, one of Rhodes' principal actors, had been

presented before the Middlesex Sessions, "charged by Gervis Jones to act a publique stage-play this present 4th of February in the Cock-Pitt in Drury Lane . . . contrary of the law." He was bound over in a bail of £80 to appear at the next Session. As late as Saturday, May 12, Anthony Turner and Edward Shatterell were ordered to appear "for the unlawfull mainteining of Stage-playes and enterludes att the Redd Bull in S. John's Street." Moreover, on Saturday, July 28, 1660, Rhodes himself was fined for illegal acting at the Cockpit. Nevertheless, soon after the return of Charles II. there were at least three companies giving performances in London; Rhodes at the Cockpit; Michael Mohun and his older actors at the Red Bull; and a third troupe at Salisbury Court.

p. 18. MR. BETTERTON. Of Thomas Betterton the best account is the excellent monograph by Robert W. Lowe, 1891. The reader must be warned that there are errors with regard to the exact date of the production of plays, but these can be largely corrected by reference to the various writings of Mr. W. J. Lawrence and my own editions of Restoration dramatists.

p. 18. MR. SHEPPY. Thomas Sheppey was one of the "sharing actors" when Davenant's company was definitely constituted, and May 19, 1688, he is mentioned as joining the royal comedians who were formed under King James II. His name very rarely occurs in printed casts.

p. 18. MR. LOVEL. Of Thomas Lovel little is known, nor does it appear that he remained long upon the stage, although since he was given such parts as Malvolio and Polonius he must have been a very capable actor. In addition to the rôles which are mentioned by Downes he played Money in Thomas Jordan's *Money is an Ass*, and Gracchus in Sir Robert Stapylton's tragi-comedy *The Step Mother*, which was produced at Lincoln's Inn Fields in the winter of 1663; probably in November, as this play was licensed for printing December 26 of that year.

p. 18. Mr. Lilliston. As early as February 4, 1659–60, Thomas Lilleston was arrested for playing wrongfully at the Cockpit or Phœnix. He seems to have joined Davenant's company shortly after this was formed, but his name seldom occurs, and then only to minor rôles, nor did he long remain upon the stage.

p. 18. Mr. Underhill. Cave Underhill was one of the most celebrated actors of his time, and his name appears to a very great number of important characters. In Colley Cibber's *Apology* the following lively and detailed account of this performer is given:

"Underhill was a correct and natural comedian; his particular excellence was in characters that may be called still-life,—I mean the stiff, the heavy, and the stupid: to these he gave the exactest, and most expressive colours, and in some of them, looked as if it were not in the power of human passions to alter a feature of him. In the solemn formality of *Obadiah*, in the 'Committee,' and in the boobily heviness of *Lolpoop*, in the 'Squire of Alsatia,' he seemed the imovable log he stood for. A countenance of wood could not be more fixed than his, when the blockhead of a character required it: his face was full and long; from his crown to the end of his nose, was the shorter half of it, so that the disproportion of his lower features, when soberly composed, with an unwandering eye hanging over them, threw him into the most lumpish moping mortal, that ever made beholders merry; not but, at other times, he could be awakened into spirit equally ridiculous. In the coarse, rustic humour of *Justice Clodpate*, in 'Epsom Wells,' he was a delightful brute; and in the blunt vivacity of *Sir Sampson*, in 'Love for Love,' he showed all the true perverse spirit, that is commonly seen in much wit and ill-nature. This character is one of those few so well written, with so much wit and humour, that an actor must be the grossest dunce, that does not appear with an unusual life in it: but it will still show as great a proportion of skill, to come near Underhill in the acting it, which (not to undervalue those who soon came after him) I have not yet seen. He was particularly admired, too, for the *Gravedigger*, in 'Hamlet.' The author of the 'Tatler' recommends him to the favour of the town, upon that play's being acted for his benefit, wherein, after his age had some years obliged him to leave the stage, he came on again, for that day, to perform his old part; but, alas! so worn and disabled, as if himself was to have lain in the grave he was digging. When he could no more excite laughter, his infirmities were dismissed with pity. He died soon after, a superannuated pensioner, in the list of those who were

supported by the joint sharers, under the first patent granted to Sir Richard Steele."

This patent, which is alluded to by Cibber, was granted to Sir Richard Steele on January 19, 1714. There are various allusions to Underhill in the *Tatler*. On Monday, May 30, 1709, he is particularly commended as one "who has been a Comick for three Generations." His last performance at Drury Lane was on May 12, 1710, when he acted his original rôle, Trincalo in *The Tempest*. But on August 26 of the same year he played at Greenwich.

p. 18. MR. TURNER. Of Robert Turner little is known. In Sir Robert Stapylton's *The Slighted Maid*, produced at Lincoln's Inn Fields early in 1662–3, he played Joan, "a fat merry hostess." A little later he appears to have joined one of the smaller companies, probably the Duke of Monmouth's players, whose manager was Edward Bedford. John Perin was sometime a member of this troop, and in May, 1669, Sir Henry Herbert brought a case against Perin, Jacob Hall and Robert Turner.

p. 18. MR. DIXON. James Dixon played such minor characters as Rosencrantz in *Hamlet*.

p. 18. ROBERT NOKES. The name was originally Noke, but, as Malone says, it was a very common practice to add the letter "s" to names, particularly if these ended in a vowel. Thus we have indifferently Reeve or Reeves. Both Robert and James Nokes were sharing actors. Robert was the elder, and James, the celebrated comedian, who at first played female parts, was the younger brother. Thus in *The Slighted Maid* Robert acted Gioseppe; and James Menanthe, "*An impudent Cheat, a* Greek *Impostress, who takes upon her to be mother to* Leandra," the younger daughter of the Prince of Bulgarie. In *The Step Mother*, produced at Lincoln's Inn Fields in the winter of 1663, licensed December 26 of that year, Robert played Sergius.

James Nokes was the original Mr. Puny, "A young,

rich, brisk Fop," a good character in Cowley's *Cutter of Coleman-Street*, produced at Lincoln's Inn Fields in December, 1661. In the early spring, March-April, 1664, he won great applause as Sir Nicholas Cully in Etherege's first play, *The Comical Revenge, or, Love in a Tub*, but the character which entirely established his reputation as the leading comedian of the day was the title-rôle in Dryden's *Sir Martin Marrall*, produced at Lincoln's Inn Fields, Thursday, August 15, 1667. James Nokes created a great many characters of the first importance in the popular comedies of the time. He was generally the foolish old man or silly husband, such as old Jorden in Ravenscroft's *The Citizen Turn'd Gentleman*, produced at Dorset Garden, July, 1672; Bubble in D'Urfey's *A Fond Husband*, Dorset Garden, summer of 1676; old Gripe in Otway's farce, *The Cheats of Scapin*, Duke's Theatre, December, 1676; Sir Davy Dunce in *The Souldiers Fortune*, Dorset Garden, early in 1679–80; Gomez in *The Spanish Fryar*, Dorset Garden, March, 1679–80; Alderman Doodle in Ravenscroft's *The London Cuckolds*, Dorset Garden, November, 1681. He also played the clumsy and awkward fops, such as Sir Arthur Addel in Caryl's *Sir Salomon*, Lincoln's Inn Fields, 1669; Sir Credulous Easy in Mrs. Behn's *Sir Patient Fancy*, Dorset Garden, January, 1677–8; Sir Mannerly Shallow, "A foolish country knight," in Crowne's *The Countrey Wit*, Dorset Garden, January, 1675–6; and very many more. It may be remarked that he acted some three or four parts of doting and ridiculous old women. In Nevil Payne's tragedy, *The Fatal Jealousie*, produced at Dorset Garden early in August, 1672, he appeared as the Nurse. Doubtless this performance suggested that he should also play Lavinia's Nurse in Otway's *Caius Marius*, that is to say *Romeo and Juliet* dressed in Roman clothes. This was produced at Dorset Garden in the autumn (probably October) of 1679, and these two rôles won for Nokes the nickname "Nurse Nokes." In the autumn of 1679 at Dorset Garden Nokes

appeared in D'Urfey's *The Virtuous Wife, or, Good Luck at Laſt*, when he sustained Lady Beardly, "an amorous impertinent old Woman, one that has buried three Husbands, yet ſtill very desirous to be courted." During the spring of 1685–6 D'Urfey's *The Banditti, or, A Ladies Diſtress* was given at Drury Lane with Nokes as Megaera, wife to Leon, the Captain of the Banditti. Gremia, the complaisant aunt of Levia, the courtezan, in Shadwell's *The Amorous Bigotte*, produced at Drury Lane in the spring of 1689–90, was probably Nokes' laſt female rôle. Nokes, who seems to have acquired a comfortable fortune upon the ſtage, according to Tom Browne, also kept a toy shop. In a satire *circa* 1682–3 there are allusions to the foreman of Nokes' shop, and in Tom Brown's *Letter of News from Mr.* Joseph Haines, *of Merry Memory to his Friends at* Will's *Coffee-House*, December 21, 1701, Nokes is made to say: "For my part, I keep a nicknackatory, or toy-shop, as I formerly did over againſt the *Exchange*, and turn a sweet penny by it." *The Proteſtant Mercury*, September 9, 1696, has: "London, Sept. 9. Laſt night dyed Mr. Noaks, the famous Comedian, some miles out of town, and 'tis said has left a considerable Eſtate, tho' he has not frequented the Playhouse conſtantly for some years." The personal eſtate was over £1,500. Cibber gives us the following description of this actor:

> "His person was of the middle size; his voice clear, and audible; his natural countenance grave, and sober; but the moment he spoke, the settled seriousness of his features was utterly discharged, and a dry, drolling, or laughing levity took such full possession of him, that I can only refer the idea of his to your imagination. In some of his low characters, that became it, he had a shuffling shamble in his gait, with so contented an ignorance in his aspect, and an awkward absurdity in his gesture, that had you not known him, you could not believe that, naturally, he could have a grain of common sense."

p. 18. Mr. Angel. Edward Angel, originally an actor of female parts, became a very popular low

comedian during the decade after the Restoration. He succeeded Price as Dufoy in *The Comical Revenge*, and created Stephano in *The Tempest*; that is to say, in the alteration by Dryden and Davenant *The Tempest, or, The Enchanted Island*, which was produced at Lincoln's Inn Fields on Thursday, Novembe 17, 1657, but he could not have played this rôle, the operatic version of *The Tempest* produced in the spring (probably April 30), 1674, as it is almost certain that he died during 1673. Angel was greatly addicted to gag, and in her Epistle to the Reader before *The Dutch Lover*, 4to, 1673, Mrs. Behn complains: "My *Dutch Lover* spoke but little of what I intended for him, but supplied it with a great deal of idle stuff, which I was wholly unacquainted with until I heard it first from him." She goes on to say that she would have abused him roundly had it not been for the fact that he had died since the production of the play. This comedy was given at Dorset Garden in February, 1672–3, and as Angel's name does not appear after this date it is almost certain that it was he who took the part of Haunce van Ezel, the Dutch fop. Probably his last appearance was as de Boastado in Ravenscroft's *The Careless Lovers*, given at Dorset Garden in March, 1673.' In his collection *A Little Ark* Mr. G. Thorn-Drury has reprinted "An Elegy, Upon that Incomparable *Comedian*, *Mr.* Edward Angell." Although the original small-folio broadside bears no date, it may be assigned to 1673.

p. 18. WILLIAM BETTERTON. His name occurs in the official lists, but beyond what we are told by Downes nothing is known of this actor, the younger brother of the famous Thomas Betterton.

p. 18. MR. MOSELY. John Mosely was a sharing actor, but save for this detail we are, for our knowledge both of Mosely and of Floid, almost entirely indebted to the *Roscius Anglicanus*. Floid played so small a rôle as Francisco in *Hamlet*.

p. 18. THE LOYAL SUBJECT. By a warrant, December 12, 1660, which is marked, "Sr Will. Dauenant

Acting Playes," he is granted two months' right in "The Mad Lover, The Mayd in Ye Mill, the Spanish Curate the Loyall Subject Rule a Wife and haue a Wife and Persiles Prince of Tyre." Pepys saw *The Loyal Subject* on Saturday, August 18, 1660, when he notes Captain Ferrers

"after dinner took me and Creed to the Cockpitt play, the first that I have time to see since my coming from sea, 'The Loyall Subject,' where one Kinaston, a boy, acted the Duke's sister, but made the lovliest lady that ever I saw in my life, only her voice not very good. After the play done, we three went to drink, and by Captain Ferrers means, Kinaston and another that acted Archas, the General, came and drank with us."

Betterton played Archas; the Duke's sister is named Olympia; Theodore, son to Archas, was acted by Sheppey. In a list by Sir Henry Herbert *The Loyal Subject* appears among the plays acted in February, 1660–1, and it appears to have remained in the repertory until the union of the two Companies. It was revived at Drury Lane, July 25, 1705, when it was said to have been "Not acted 20 years," which is very possibly correct. At the Haymarket, January 3, 1706, was played a very poor alteration "written by a Young Lady." In the Dedication she complained that the actors cut and "changed everything," and indeed her efforts are so superfluous that it is a wonder the issue ever found its way upon the stage. Nevertheless, it was given three times, and in this rehash Betterton acted Marus, the Faithful General.

p. 18. MAID IN THE MILL. This excellent comedy was seen by Pepys on Tuesday, January 29, 1660–1. He notes: "We three went to Blackfryers (the first time I ever was there since plays begun), and there after great patience and little expectation, from so poor beginning I saw three acts of 'The Mayd in ye Mill' acted to my great content."

Sir Henry Herbert notes a performance of *The Maid in the Mill* in March, 1661, and on Easter Tuesday, April 1, 1662, Pepys records: "To the playhouse, the

Opera, and saw 'The Mayde in the Mill,' a pretty good play." On Thursday, September 10, 1668, he has "at the Duke's play-house, and there saw 'The Maid in the Mill,' revived—a pretty, harmless old play." Langbaine, writing in 1691, says: "This Play amongst others has likewise been reviv'd by the Duke's House." It seems not unfrequently to have been given with much applause, and on March 23, 1710, at Drury Lane we find that Miss Santlow was acting Florimel, a part which must have suited her most excellently. It is interesting to note that this rôle was once played by James Nokes.

p. 18. THE WILD GOOSE CHASE. This play was afterwards assigned to Killigrew, and on Saturday, January 11, 1668, Pepys notes: "To the King's house there to see 'The Wild Goose Chase,' which I never saw, but have long longed to see it, being a famous play." For the next five and twenty years *The Wild Goose Chase* kept its place—although not very prominently—in the repertory, but at the beginning of the eighteenth century it fell into the background, since in February or March, 1702, there was produced at Drury Lane *The Inconstant, or, The Way to Win Him*, by Farquhar, the first four acts of which are borrowed wholesale from Fletcher's comedy. Farquhar kept the stage until the nineteenth century. At Drury Lane, March 7, 1747, "Never acted there," *The Wild Goose Chase* was given for the benefit of Kitty Clive. In July, 1925, *The Wild Goose Chase* was revived for two performances by the Renaissance Theatre.

p. 18. THE SPANISH CURATE. This play was also acted by Killigrew's Company in Vere Street, where it was given on Friday, December 20, 1661. On Saturday, March 16, 1660–1, Pepys has: "To Whitefriars and saw 'The Spanish Curate,' in which I had no great content." On Wednesday, January 1, 1661–2, Pepys again saw this comedy, and on Monday, May 17, 1669, he records: "By coach to the King's play-house, and saw 'The Spanish Curate' revived

which is a pretty good play." Langbaine notes that this comedy is "frequently reviv'd with general Applause." On November 17, 1722, *The Spanish Curate* was given at Lincoln's Inn Fields and found much favour. Cut down to a farce it was produced at Drury Lane, October 19, 1749. Again altered as an afterpiece it was seen at Covent Garden, May 10, 1783. Such variants may, however, be deemed negligible. There was, however, a more reasonable adaptation produced at Covent Garden Theatre in 1840, which proved highly attractive. Of more recent years this capital play seems to have been entirely neglected.

p. 18. THE MAD LOVER. On Saturday, February 9, 1660–1, Pepys writes: "To Whitefriars to the Play-house, and saw 'The Mad Lover,' the first time I ever saw it acted, which I liked pretty well." On Monday, December 2, 1661, he records: "By coach to the Opera, to see 'The Mad Lover,' but not much pleased with the play." On Thursday, February 18, 1668–9, he notes: "After dinner my wife and I to the Duke of York's house, to a play and there saw 'The Mad Lover' which do not please me so well as it used to do, only Betterton's part still pleases me." This play does not seem to have remained in the repertory.

p. 18. PERICLES. Shakespeare's drama, in spite of the fact that Downes praises Betterton in the title-rôle, after a very few performances at the Restoration seems entirely to have vanished from the stage. A rapid adaptation by George Lillo entitled *Marina*, in three acts, partly in blank verse and partly in prose, was produced at Covent Garden, August 1, 1738, and printed, 8vo, in the same year. In 1854 Phelps revived *Pericles* in a version of his own at Covent Garden, an alteration which cannot but have been for the worse. Of more recent years *Pericles* has been given at the "Old Vic," and we remember with great pleasure an excellent performance of this extremely fine romantic drama.

p. 18. A WIFE FOR A MONTH. This tragi-comedy did not pass into the theatrical repertory, and it does not appear to have been given after April, 1669. Writing thirty years later Langbaine says: "This Play is in my poor Judgment well worth reviving, and with the alteration of a judicious Pen, would be an excellent Dramma." It is very clear, however, that the original play requires no such alteration, and any variant were not an improvement. In 1697 there was produced at Drury Lane an alteration by Thomas Scott entitled *The Unhappy Kindness, or, A Fruitless Revenge*, which, as Genest well says, "Is only a very bad alteration of a very good play." In his Preface Scott tells us that it met with little encouragement and was given to thin houses. The *Biographia Dramatica* mentions a further alteration entitled *Evanthe*, "Never acted or printed." The MS. was in the possession of Mr. Stephen Jones (1812).

p. 18. RULE WIFE. As has been noted before this play before long became the property of Killigrew's company, but it was revived after the union in 1682.

p. 18. THE TAMER TAM'D. *The Woman's Prize, or, The Tamer Tamed* may be considered as a sequel to *The Taming of the Shrew*, and is regarded as an excellent old comedy. On Tuesday, October 30, 1660, Pepys notes: "I went to the Cockpit all alone, and there saw a very fine play called 'The Tamer Tamed,' very well acted." *The Tamer Tamed* long remained a great favourite, and from time to time various performances are recorded. Thus it was played at Vere Street on Monday, December 23, 1661, and at Drury Lane, December 8, 1674. Among the Fleming papers is a note, "10 November, 1668. A play, The Tanner Tanned (The Tamer Tamed) is appointed for this evening in the new theatre at Whitehall." *The Tamer Tamed* was one of the plays which in January, 1668–9, was assigned as the sole property of Killigrew. It kept the stage for some thirty years, but during the eighteenth century it seems to have been revived but

once—and then cut down to an afterpiece—for as such it was given at Drury Lane, April 30, 1757.

p. 18. THE UNFORTUNATE LOVERS. This is perhaps the best tragedy from the pen of Sir William Davenant. It was licensed April 16, 1638, and much liked both at Court and in the theatre. It occurs among a list of plays acted at the Red Bull immediately after the Restoration, and it was given at Vere Street, Monday, November 19, 1660. As was natural, Davenant soon claimed the monopoly of his popular tragedy, which remained a stock play. On Monday, March 7, 1663–4, Pepys records, "My wife and I by coach to the Duke's House, where we saw 'The Unfortunate Lovers;' but I know not whether I am grown more curious than I was or no, but I was not much pleased with it, though I know not where to lay the fault, unless it was that the house was very empty, by reason of a new play at the other house." On Wednesday, April 8, 1668, he notes, "With Lord Brouncker to the Duke of York's play-house, where we saw 'The Unfortunate Lovers,' no extraordinary play, me thinks." And again on Thursday, December 3, 1668, he has, "With my wife to the Duke of York's play-house, and saw 'The Unfortunate Lovers;' a mean play, I think, but some parts very good and excellently acted." We do not know which actress succeeded Kynaston as Arthiopa, but it is particularly stated in the Elegy on the death of Edward Angel (1673) that this actor was famous in the part of Friskin, the comic tailor. A couplet runs as follows:

> Adieu, dear *Friskin:* Unfort'nate Lovers weep,
> Your mirth is fled, and now i' th' Grave must sleep.

p. 18. AGLAURA. This play by Sir John Suckling was originally acted at the Blackfriars, and printed folio, 1638. Langbaine writes: "This Play is much priz'd at this Day, and has this Remarkable, That the last Act is so altered, that 'tis at the pleasure of the Actors, to make it a Tragedy, or Tragi-Comedy: which was so well approv'd of by that Excellent Poet

Sir *Robert Howard*, that he has followed this President in his *Vestal Virgin*." On Thursday, February 27, 1662, "Aglavara the Tragicall Way" was given at Vere Street. This drama proved very popular, and on Wednesday, September 24, 1662, amongst other gossip he was told "how [Theophilus] Bird hath lately broke his leg, while he was fencing in 'Aglaura,' upon the stage." The scene alluded to is probably the commencement of Act V., the fight between Ariaspes and Ziriff, although it is not recorded which of these characters was played by Bird. Although Pepys bears witness to the long-continued popularity of Suckling's play, he himself for some reason did not like it. Friday, January 10, 1667–8, he notes that he went to the Theatre Royal, Bridges Street, "to see 'Aglaura,' which hath been always mightily cried up; and so I went with mighty expectation, but do find nothing extraordinary in it at all, and but hardly good in any degree."

p. 18. CHANGLING. On the flyleaf facing his copy of this tragedy by Middleton and Rowley, 4to, 1653, an exemplar now in the Bodleian, Malone has written: "Licensed to be acted by the Lady Elizabeth's Servants at the Phœnix, May 7, 1622." When revived immediately after the Restoration on Saturday, February 23, 1660–1, this fine drama proved extremely popular. The first performance of the revival was seen by Pepys, who notes under the foregoing date: "Then by water to Whitefriars to the Play-house, and there saw 'The Changeling,' the first time it hath been acted these twenty years, and it takes exceedingly." It does not, however, seem to have established itself in the theatrical repertory. Betterton is traditionally said to have given a very great interpretation of De Flores, and Sheppey was famous as the pretended simpleton, Antonio, from which character the name Tony, as meaning a fool, is thought to have been derived.

p. 18. BONDMAN. *The Noble Bondman:* "Written by Philip Messenger, gent." was licensed December 3,

1623, and entered on the Stationers' register March 12, 1624. There were few plays more popular when it was revived immediately after the Restoration, and it was seen at least half a dozen times by Pepys, who waxes eloquent on the acting of Betterton in the rôle of Pisander, disguised as the Bondman Marullo. Friday, March 1, 1660–1, Pepys writes: "I to White-fryars, and saw 'The Bondman' acted; an excellent play and well done. But above all that ever I saw Betterton do the bondman the best." Not many days later, Tuesday, March 19, of the same year we have "Mr. Creed and I to White-Fryars, where we saw 'The Bondman' acted most excellently, and though I have seen it often, yet I am every time more and more pleased with Betterton's action." Less than a week later, Monday, March 26, 1661, he sat in the pit at Salisbury Court "and saw 'The Bondman' done to admiration." Wednesday, April 2, 1662, he writes: "My wife and I by water to the Opera, and there saw 'The Bondman' most excellently acted; and though we had seen it so often, yet I never liked it better than to-day, Ianthe acting Cleora's part very well now Roxalana is gone." Ianthe is Mrs. Betterton, whom Pepys thus named from her performance of that part in Davenant's *The Siege of Rhodes*, whilst Pepys' Roxalana (Roxolana) is Mrs. Davenport of Davenant's company, from her performance of the rôle of the Sultana in this same play. Thursday, July 28, 1664, Pepys again saw *The Bondman*, "It is true, for want of practice, they had many of them forgot their parts a little; but Betterton and my poor Ianthe out do all the world. There is nothing more taking in the world with me than that play." *The Bondman* seems to have fallen out of the repertory some few years before the union of 1682. At any rate, when it was revived during the summer season at Drury Lane, June 8, 1719, it had been entirely forgotten that Betterton made so great a success as Pisander, for it was very mistakenly said that this drama had not been revived

since the reign of Charles I. The error is curious, for John Bowman, who knew Betterton intimately and had acted with him for many years, was playing Diphilus in 1719. On this occasion some slight alterations for the worse were made, and a second title, *Love and Liberty*, was added. Gifford records in a note on *The Bondman*, "In 1779 a modification of it was produced by Mr. Cumberland, and played for a few nights at Covent Garden (first given 13 October, 1779) but, as it appears, with no extraordinary encouragement. It was not printed." These tiresome alterations dealt in the main with the comic scenes, which it was remarked in *The Universal Magazine*, October, 1774, were prepared "for the refined taste of modern times."

p. 18. THE MAD LOVER. Memnon, the General of Paphos.

p. 18. THE PRINCESS. Calis, sister to the King of Paphos.

p. 19. ISMENIA. In *The Maid in the Mill* Ismenia is beloved by Antonio; her rival is Aminta, a part played by William Betterton; whilst Florimel, supposed to be the miller's daughter, was acted by James Nokes.

p. 19. A COMPLEAT FEMALE STAGE BEAUTY. Colley Cibber, in Chapter V. of his *Apology*, originally published in 1740, has a famous passage:—

"Kynaston at that time was so beautiful a youth, that the ladies of quality prided themselves in taking him with them in their coaches to Hyde Park, in his theatrical habit, after the play; which in those days they might have sufficient time to do, because plays then were used to begin at four o'clock; the hour that people of the same rank are now going to dinner. Of this truth, I had the curiosity to inquire, and had it confirmed from his own mouth, in his advanced age."

p. 19. A PATENT. In July, 1660, Davenant and Killigrew joined forces to secure a monopoly of the London theatres, to institute two companies, and suppress all rivals. After some few preliminaries on August 21, the following patents were formally issued

under the privy signet granting them the powers for which they had asked. Their plan had already brought them into collision with Sir Henry Herbert, the Master of the Revels under Charles I., who was asserting his authority over the three companies then severally playing at the Cockpit, the Red Bull, and Salisbury Court. Shortly a troupe, His Majesty's Comedians, including Hart, Mohun, Clun, Cartwright and others from the Red Bull, as well as Betterton and Kynaston of Rhodes' Cockpit players, was formed, and these commenced to play on Monday, October 8, 1660, at the Cockpit in Drury Lane. Herbert in vain tried to proceed against them at common law, but the arrangement was merely temporary, for the company divided into two, Killigrew taking as his actors the older members, who from Monday, November 5, to Wednesday, November 7, appeared at the Red Bull, and on Thursday, November 8, opened at the new Theatre Royal, Gibbon's Tennis Court, Vere Street, with *Henry IV.* On Monday, November 5, Davenant's company opened at Salisbury Court, and rather more than seven months later, in June, 1661 (probably on Friday, June 28), they gave the first performance at the Duke's Playhouse (Lisle's Tennis Court), Lincoln's Inn Fields.

p. 20. MR. HARRIS. The agreement of Monday, November 5, 1660, is tripartite, between Sir William Davenant; the actors (Thomas Betterton, Thomas Sheppey, Robert Nokes, James Nokes, Thomas Lovel, John Mosely, Cave Underhill, Robert Turner, Thomas Lillieston); and "Henry Harris, of the citty of London, Painter." Henry Harris is the famous actor of the name who is well known to us from the pages of Pepys, and who, as has been noted before, must be carefully distinguished from William Harris of the Theatre Royal, who played small parts; as also from a later actor Joseph Harris who was enrolled among Their Majesties' Actors, March 2, 1691–2.

Of Henry Harris there exists a portrait in his famous rôle, Cardinal Wolsey. In a list of officers of the Revels

is given: "Henry Harris Yeoman in Mr. Caryes place sworne Aug: 6: 1663." An order, February 20, 1663–4, was made for a warrant granting the place of Yeoman of the Revels to Henry Harris, whose salary is dated to commence June 24, 1663. There appears, however, to have been some question about this, as on March 3, 1667, there is another order for a warrant for the same post. On April 4, 1667, an order was issued suspending payment to him until further notice, but this may have been on account of his liabilities, since he was continually proceeded against by his creditors, and his wife more than once (January 25, 1675–6, November 2, 1677, etc.) sues him for maintenance. From the pages of Pepys (May 30, 1668, *et saepius*) it is plain that he mixed with the most extravagant society of the town. Both as an actor, a singer, and a dancer he was immensely admired. As early as July, 1663, he was asking:

"£20 for himself extraordinary, more than Betterton or anybody else, upon every new play, and £10 upon every revive; which with other things Sir W. Davenant would not give him, and so he swore he would never act there more, in expectation of being received in the other House; but the King will not suffer it, upon Sir W. Davenant's desire that he would not, for then he might shut up house, and that is true. He tells me that his going is at present a great loss to the House, and that he fears he hath a stipend from the other House privately. He tells me that the fellow grew very proud of late, the King and every body else crying him up so high, and above Betterton, he being a more ayery man, as he is indeed."

Henry Harris appears to have died, or at any rate to have retired from the stage, a little before the union of 1682.

p. 20. MR. PRICE. During the few years that he was upon the stage Joseph Price, who died 1670–1, established himself as a very successful actor, although we know little of him beyond what is recorded by Downes. The old prompter terms him an "Inimitable Sprightly Actor," and particularly notes that he won the "Universal Applause of the Town" by his comical Prologue

to *The Rivals*, as well as commends his excellence in the French valet Dufoy, in Etherege's *The Comical Revenge*.

p. 20. MR. RICHARDS. John Richards, whose name very frequently occurs in the printed casts, made for himself a special, if a small, line by his performance of footmen and valets, in which characters he won great applause. Sometimes in a comedy he even doubled two rôles of this kind, as when he played Spatterdash and Jeremy in D'Urfoy's *The Fond Husband*, produced at the Duke's Theatre in the spring of 1676, or again Roger and Tom in *The London Cuckolds*, given at the same house in the winter of 1681. In the Epilogue, spoken by Jevon, to Mrs. Behn's *Like Father, Like Son*, an adaptation of Randolph's *Jealous Lovers*, produced in March, 1682, the following lines occur:

> Here's Blundering *Richards* is my Huffing Esquire,
> Damn me, the best in *England's* for't, d'e hear.
> Is that your Cue come nearer, Faith thy Face
> Has Features not unlike *Joe Hains's* Grace.

Joseph Ashbury said that "Mr. *Richards* was a very good Actor, both in Tragedy and Comedy, but not over-happy in his personal Appearance." At the end of the seventeenth century he was attached to Smock Alley, Dublin.

p. 20. MR. BLAGDEN. For Nicholas Blagden see the former note on p. 2.

p. 20. MR. SMITH. William Smith was an actor of great merit, and hardly, if at all, inferior to Betterton himself. Originally a Barrister at Law of the Society of Gray's Inn, his name stands to a very large number of important parts. On Wednesday, November 14, 1666, Mrs. Knepp told Pepys "how Smith, of the Duke's house, hath killed a man upon a quarrel in play; which makes every body sorry, he being a good actor, and, they say, a good man, however this happens. The ladies of the court do much bemoan him, she says." The details of this affair are unknown, but Smith must

have escaped quite lightly, as shortly afterwards he was again acting in the theatre. On Wednesday, October 24, 1667, when Betterton was ill, Pepys heard that Smith was acting his part Brisac in Porter's *The Villain* "as well or better than he," which they could hardly believe, however, on Tuesday, February 11, 1667–8, when the diarist saw Orrery's *Mustapha* he particularly notes "I never saw such good acting of any creature as Smith's part of Zanger." Chetwood tells us, "this Gentleman, Mr. *Smith*, was zealously attach'd to the Interest of King *James* the Second, and served in his Army as a Volunteer, with Two Servants." After the revolution, by the persuasion of many friends, he was induced to return to the stage, and the first character in which he appeared was that of his original part Willmore, the Rover, in Mrs. Behn's comedy *The Rover, or, The Banish'd Cavaliers*, a rôle in which he had always been greeted with the utmost applause. However, he suspected that because of his loyalty there might be some disturbance from the disaffected members of the audience, and accordingly he gave instructions that if anything of the sort took place the curtain was immediately to be let fall. The event turned out exactly as he had divined. The first scene of the play passed off quietly enough, but in the second scene when Willmore entered he was greeted with hisses, whereupon the curtain was promptly dropped. Smith retired from the stage, and when *The Rover* was next played the part of Willmore was given to Mountfort. No persuasion could induce Smith to return to the stage again until Congreve, when he had completed *Love for Love*, "prevailed upon several Persons of the First Rank to move Mr. *Smith* to appear in the Character of *Scandal* in that excellent Comedy: But he yielded more to the Persuasions of his sincere Friend, Mr. *Betterton* and Mrs. *Barry*, and accepted the Part; and his inimitable Performance added one Grace to the Play." *Love for Love* was produced at the little Lincoln's Inn Fields Theatre on April 30, 1695. Unfortunately, not many

months of this actor's career remained. His last part was that of Cyaxares, King of Media, in John Banks' last drama *Cyrus the Great, or, The Tragedy of Love*, which was produced at Lincoln's Inn Fields in December, 1695. Downes tells us that he was taken ill on the fourth day of this piece, and Chetwood adds the following details. Mr. Smith "died of a Cold, occasion'd by a violent Fit of the Cramp; for when he was first seiz'd, he threw himself out of Bed, and remained so long before the Cramp left him (in that naked Condition), that a Cold fell upon his Lungs, a Fever ensu'd, and Death releas'd him in three Days after." *The Flying Post* (No 97), for Saturday, December 28, 1695, has: "Mr. *William Smith*, a Gentleman belonging to the *Theatre Royal*, who had acquired a considerable estate, and thereupon deserted from acting, was prevailed upon by the New Playhouse to remount the Stage; but upon shifting his cloaths in the last new Play, took cold and died this week." It is said that Barton Booth, then a schoolboy at Westminster, wrote a Latin inscription on the death of Smith which was Englished thus:

"An excellent Actor Flourished in the Reign of *Charles the Second: Betterton's* Contemporary and Friend, and very near him in Merit: Sprung from a genteel Family, and no Stranger to Literature. In the Management of the Theatre he acquitted himself many Years, with deserved Success; and, by a just Deportment, and Sweetness of Temper, gained the Respect of all within the Theatre, the Applause of those without; and every-where claimed the Friendship and Affection of Mankind."

p. 20. MR. SANDFORD. Samuel Sandford, "the Spagnolet of the theatre, an excellent actor in disagreeable characters," was "admired by the judicious, while the crowd only praised him by their prejudice." Antony Aston thus speaks of him:

"Mr. *Sandford*, although not usually deem'd an Actor of the first Rank, yet the Characters allotted him were such, that none besides, then, or since, ever topp'd; for his Figure, which was

diminutive and mean (being Round-shoulder'd, Meagre-fac'd, Spindle-shank'd, Splay-footed, with a sour Countenance, and long lean Arms) render'd him a proper Person to discharge *Jago*, *Foresight*, and *Ma'lignili*, in the VILLAIN.—This Person acted strongly with his Face,—and (as King *Charles* said) was the best *Villain* in the World."

It should not, however, be forgotten, that Sandford acted characters of eccentric comedy, but in the printed cast of Mrs. Behn's posthumous play, *The Widdow Ranter*, 4to, 1690 (produced at Drury Lane in the winter of 1689), it is extraordinary to find that Sandford's name appeared to Daring, a young and gallant officer, and I suspect that there must be a mistake here. At any rate we know from the reply of the patentees, December 10, 1694, to the petition of the actors that Sandford got £2 10*s*. per week, but " by reason of his Indisposition & his Voice often failing he is able to Act but seldom."

p. 20. MR. MEDBURN. Matthew Medbourne, although, perhaps, not to be accounted an actor of the first rank, was one of those very respectable performers who might safely be trusted to give the utmost value to characters of a secondary importance. Thus we find that he played Agis, King of Sparta, in Otway's first play *Alcibiades*, produced in the autumn of 1675; Lord Drybone in Crowne's *The Countrey Wit*, produced at Dorset Garden in 1675–6; Captain Tilbury in D'Urfey's *Madam Fickle*, November, 1676; the Cardinal in Mrs. Behn's *Abdelazer;* Don Ruis de Moncade in Ravencroft's *The Wrangling Lovers;* Montano, the Priest of Diana, in Settle's pastoral *Pastor Fido*, which all belonged to the autumn and winter of 1676; Canidius in Sedley's vapid *Antony and Cleopatra;* Don Pedro in Mrs. Behn's *The Rover*, I., in the spring of the following year. He was the author of an adaptation from Molière, *Tartuffe, or, The French Puritan*, which was produced at the Theatre Royal in 1670 with great success, and which seems to have kept the stage for some years. It was printed in 1717, and

revived at Lincoln's Inn Fields June 20, 1718, to counteract in some sort Cibber's *Nonjuror*, Drury Lane, December 6, 1718. Medbourne, a staunch Catholic, was a member of a club which met twice a week at the Pheasant Inn in Fuller's Rents, and which numbered persons of all shades of thought, any discussion of religion and politics being prohibited. To this club in 1676 he introduced Titus Oates, paying dearly for his indiscretion a few years later, when he was arrested upon a false charge of being implicated in the so-called "Popish Plot," November 26, 1678, and thrown into Newgate. Here he died March 19, 1679. Says Langbaine, "One, whose good parts deserv'd a better fate."

p. 20. MR. YOUNG. Although in his own day he was by some much admired, little is known of this actor, who does not appear to have remained long on the stage. On Wednesday, October 16, 1667, Pepys, who was at the Duke's Theatre, notes:

> "I was vexed to see Young, (who is but a bad actor at best) act Macbeth in the room of Betterton who, poor man! is sick: but, Lord! what a prejudice it wrought in me against the whole play, and everybody else agreed in disliking this fellow. Thence home, and there find my wife gone home; because of this fellow's acting of the part, she went out of the house again."

We must not, however, take Pepy's criticism too unreservedly, for Young was certainly entrusted with many important rôles. He played the Cardinal of Veradium in Orrery's *Mustapha* and the Dauphin in the same author's *Henry the Fifth;* Demetrius in *Juliana*, and Ascanio in *Charles the Eighth*, both by Crowne; Bassaneo in Edward Howard's *The Women's Conquest;* Arcon in Davenant's *The Rivals;* Laertes in *Hamlet*.

p. 20. MR. NORRIS. This actor's name stands only to a very small line of characters. Thus, in *The Dutchess of Malfy* he is Pescara; in Mrs. Behn's *Abdelazer*, Roderigo, a Creature to the Moor; in *The Rover*, II.,

Don Carlo, an old Grandee; in *The Feign'd Courtezans*, Morosini, an old count; in Banks' *The Destruction of Troy*, Menelaus; in Shadwell's *Timon of Athens*, Cleon, a senator; in Dryden's *Troilus and Cressida*, Nestor; in Lee's *Lucius Junius Brutus*, Horatius; in *The Devil of a Wife*, Lady Lovemore's Father.

p. 20. MRS. DAVENPORT. This lady was born March 3, 1642, and her history as related in the *Mémoires de Grammont* is too well known to require a detailed account. Hamilton says: "Le *Comte* d'Oxford devint amoureux d'une *Comédienne* de la *Troupe* du *Duc*, belle, gracieuse, & qui jouoit dans la perfection. Le *Rôle* de ROXELANE, dans une *Piece Nouvelle* l'avoit mise en Vogue, le *nom* lui en étoit resté." (*Mémoires*, Cologne, chez Pierre Marteau, 1713; p. 295). Having refused to become the mistress of Aubrey de Vere, twentieth Earl of Oxford, Mrs. Davenport consented to marry him, and discovered too late that the sham ceremony had been performed by the Earl's trumpeter in a canonical habit. The only redress that she could obtain was a settlement of £500 per annum, and apparently she perforce accepted the situation. Ashmole records the birth of the Earl of Oxford's son by Roxolana, April 17, 1664. The child was called Aubrey Vere. Apparently Evelyn knew nothing of the brutal trick, as on Thursday, January 9, 1662, he notes that he saw *The Siege of Rhodes*. "In this acted the fair and famous comedian called Roxolana from the part she performed; and I think it was the last, she being taken to be the Earl of Oxford's *Miss* (as at this time they begin to call lewd women)." Tuesday, February 18, 1662, Pepys remarks that at Lincoln's Inn Fields were it not for the attraction of a new actress, a little girl, "the loss of Roxolana would spoil the house." On Whit Tuesday, May 20, 1662, he saw *The Siege of Rhodes*, "but it is not so well done as when Roxolana was there, who, it is said, is now owned by my Lord of Oxford." Some stupid confusion has been made by the erroneous identification of Mrs. Davenport

with one of the two sisters of the same name, actresses at the Theatre Royal; and again since she created Roxolana with Mrs. Marshall, who was the original Roxana in *The Rival Queens*, fifteen years later in 1676–7.

p. 20. MRS. SAUNDERSON. Mary Saunderson, who in December, 1662, became the wife of Betterton. In her marriage licence, which is dated December 24 of that year, she is described as Mary Saunderson, of S. Giles, Cripplegate, Spinster. Her mother was a widow, Christian name not recorded, whose consent to the marriage was attested by Enoch Darrick, of S. Pancras, Soper Lane, London, Grocer. Thomas Betterton was then supposed to be about thirty years of age, and Mary Saunderson about five and twenty. Pepys greatly admired her acting, and Cibber tells us:

> "Mrs. Betterton though far advanced in years, was so great a mistress of nature, that even Mrs. Barry, who acted *Lady Macbeth* after her, could not in that part, with all her superior strength, and melody of voice, throw out those quick and careless strokes of terror, from the disorder of a guilty mind, which the other gave us, with a facility in her manner, that rendered them at once tremendous and delightful. Time could not impair her skill, though he had brought her person to decay. She was to the last, the admiration of all true judges of nature, and lovers of Shakespeare, in whose plays she chiefly excelled, and without a rival."

Mrs. Betterton's health seems to have failed early, for in December, 1694, the patentees say that she received 50*s.* a week "constantly pd her in Complemt to Mr. Betterton She not appears in any pts to ye satisfaction of ye Audience." Betterton died April 28, 1710, and Steele tells us that so great was his widow's distress that it unsettled her reason for a time. However, on March 10, 1712, she made a will, in which several of the bequests were directed to be paid "out of the arrears of that pension which her Majesty had been graciously pleased to grant her." Latterly, indeed, she does not

appear to have been in prosperous circumstances, for she received a benefit at Drury Lane on June 4, 1711. She died in April, 1712, and on the 13th of that month she was buried beside her husband in the east cloister of Westminster Abbey.

p. 20. MARY DAVIES. According to Pepys this actress was a natural child of Thomas Howard, first Earl of Berkshire, but another account makes her the daughter of a blacksmith, at Charlton, in Wiltshire. Her beautiful voice and her grace in dancing captivated the town. On Saturday, January 11, 1667–8, Mrs. Knepp told Pepys "how Mis Davis is for certain going away from the Duke's house, the King being in love with her; and a house is taken for her, and furnishing; and she hath a ring given her already worth £600." A few days later, Tuesday, January 14, he learned that Moll Davis was reckoned the King's mistress, "even to the scorne of the whole world. . . . The King, it seems, hath given her a ring of £700 which she shews to every body, and owns that the King did give it her; and he hath furnished a house for her in Suffolk Street most richly." The lady lived in Suffolk Street, Haymarket, from 1667 to 1676; hence she went to a house in the south-west corner of S. James Square, which she occupied until 1687, in which year apparently she died. The house was formerly No. 22 in the Square. By King Charles, Moll Davis had a daughter, May Tudor, who married Francis, second Earl of Derwentwater. Burnet remarks that the reign of Moll Davis at Court was brief. This was perhaps owing to a trick played upon her by Nell Gwyn, which is possibly best related in the words of Grainger:

"It would be too indelicate to mention the particular consequences of the jalap, which was given to Moll Davies at supper by Nell Gwyn, who knew that she was to lie the same night with the King. It is sufficient to hint at the violence of its operation, and the disastrous effects: such effects as the ancients would have attributed to Anteros, a malignant deity, and the avowed enemy

of Cupid."—(*Biographical History of England*, ed. 1775, Vol. IV., p. 187.)

This anecdote is also somewhat broadly told in Captain Alexander Smith's *Lives of the Court Beauties*, 1715.

p. 20. MRS. LONG. This lady was the mistress of the Duke of Richmond, who died in 1672. Actually little is known of Mrs. Long beyond what is recorded by Downes, who, it should be noted, praises her highly. In addition to the various characters which he records, she appeared as Diacelia in Stapylton's *The Slighted Maid;* Brianella in the same author's *The Step Mother;* the Queen of France in Orrery's *Henry the Fifth*, produced at Lincoln's Inn Fields in August, 1664; Leucippe in *The Rivals;* Mandana in Edward Howard's *The Women's Conquest;* Osiris, a young Prince, in Settle's *Cambyses;* Fickle in Revet's *The Town-Shifts;* Paulina in Crowne's *Juliana;* Mrs. Nell in *Mr. Anthony;* Betty Rash in *The Morning Ramble;* and Lady Macduff in *Macbeth*.

p. 20. MRS. ANN GIBBS. The daughter of Thomas Gibbs, of Norwich, "Proctor and Publick Notary." She was almost certainly the same person who married Thomas Gawdy, of Claxton, Norfolk, at S. Clement Danes, July 12, 1662. Being soon left a widow at some date within the years 1663–6, she married Thomas Shadwell, dramatist and sometime poet-laureate. Her name often appears in printed casts as Mrs. Shadwell. About 1685 she retired from the stage. She survived her husband, however, and we know that she was living in 1709. For a full account of Mrs. Shadwell see my edition of *Shadwell's Works*, Fortune Press, 1927, Introduction, pp. xxviii–xxxi.

p. 20. MRS. NORRIS. This lady was almost certainly the wife of Norris the actor. Her son, who was known as Jubilee Dicky, from his famous performance in Farquhar's *The Constant Couple*, 1699, became one of the leading comedians of the day. Mrs. Norris lived in a house in Salisbury Court, and here her son Henry

was born in 1665. "The Mother of this little great *Comedian* was one of the first Women that came on the Stage as an Actress." Mrs. Norris was well-known for her capital personations of old women and angry dowagers, and within the limits of her particular line she won very great applause. On one occasion, at least, she quarrelled with the company and actually left the theatre, for there is extant a letter addressed to Betterton dated May 7, 1681, which runs as follows:

"I did yesterday signify unto you that Mrs. Norris should bee received into yor Company againe And this is to explain that order That it is His Mates Pleasure that shee reconcile her selfe unto her adversary, and submitt herselfe to the rules and Governement of the Company and upon this condition shee is to bee admitted as formerly."

Amongst the many rôles of Mrs. Norris we find such parts as Goody Rash in Crowne's *The Country Wit*, 1675; Callis, an old governess, in *The Rover*, I., 1677; Nuarcha, an antique virgin, in Maidwell's *The Loving Enemies*, 1680; Mother Dunwell, the bawd, in *The Revenge*, 1680; Petronella Elenora, a worn-out procuress, in *The Rover*, II., 1681; Mrs. Clacket in *The City Heiress*, March, 1681–2; the old aunt in *The London Cuckolds*, November, 1681; Mrs. Turbulent in *The Factious Citizen*, 1682.

p. 20. Mrs. Holden. This lady was the daughter of John Holden, the friend and publisher of Sir William Davenant, from whose house *Gondibert* was issued. In his old age Thomas Betterton told Pope that as a youth he was apprenticed to Holden, and there seems no reason to doubt this statement. Of Mrs. Holden very little is known, and she appears only to have played parts that were entirely unimportant. Curiously enough her name is preserved in a stage direction which occurs in a very poor alteration of a poor play, D'Urfey's *The Injured Princess, or, The Fatal Wager*, an adaptation of *Cymbeline*, printed 4to, 1682. The copy reads: "Act II *Enter behind*

Cymbeline Queen, a *Purse*, *Pisanio*, Doctor *and* Guards, a *Viol*, Mrs. *Holten*, Sue." Sue is Susanna Percival, afterwards Mrs. Mountfort. No doubt Mrs. Holden and Susanna Percival played Sophronia and Aurelia, who are severally in attendance upon the Queen and upon the Princess. These are very minor characters. There is a slight difficulty which must be noticed; in the 4to the play is printed "As it was Acted in the Theatre-Royal, By his Majesty's Servants." As the play is advertised in the Term Catalogues, Easter (May), 1682, it cannot have been first played after the Union of the two Companies as Odell suggests, *Shakespeare from Betterton to Irving*, I., pp. 68–9. Percival was acting at Dorset Garden, and it does not seem likely that his daughter would be at the rival theatre. According to D'Urfey's Epilogue the play had been written nine years before its presentation, and it is possible that it was previously acted by Davenant's Company. Odell tries to argue from the Prologue, but this is useless, as this address is but the Epilogue to *The Fool Turn'd Critick*, and may be found in *Covent Garden Drollery*, 1672.

p. 20. MRS. JENNINGS. Among the characters played by this actress were, Galatea in Mrs. Behn's *The Forc'd Marriage*, produced at Lincoln's Inn Fields in December, 1670; Phedima, who loves Darius, in Settle's tragedy *Cambyses*, 1671.

p. 20. LINCOLN'S INN FIELDS. The probable date when the first Duke's Theatre was opened is Friday, June 28, 1661. Pepys definitely notes on Tuesday, July 2, 1661, "took coach and went to Sir William Davenant's Opera; this being the fourth day that it hath begun, and the first that I have seen it. To-day was acted the second part of 'The Siege of Rhodes.'" The mistake of Downes, "Spring, 1662," must be carefully noted for correction.

p. 20. POTHECARIES-HALL. Wheatley has incorrectly written: "At Apothecaries' Hall, where Davenant produced the first and second parts of *The Siege of*

Rhodes." Accordingly it must be noticed that Downes explicitly says that Apothecaries Hall was used for rehearsals, not for any production. However, in a ballad directed against Davenant which was printed in *Sportive Wit* early in 1656 it is said that he had already hired Apothecaries' Hall and presented a masque there.

> *Already I have hir'd a house,*
> *Wherein to sing and dance;*
> *And now the Ladies shall have Masques*
> *Made a la Mode* de France.
> This house was Pothecaries Hall
> I tell to him that asks;
> Because of a meeting that was there,
> Which he said was one of his Masques.

The Apothecaries Hall in question was Cobham House, purchased by the Society of Apothecaries from Lady Ann Howard of Effingham in 1632 for a hall. It was destroyed in the Great Fire of 1666, and Apothecaries Hall was rebuilt in 1670.

p. 20. NEW SCENES and DECORATIONS. In Wright's *Historia Histrionica* (1699), Lovewit says:

"Presently after the restoration, the King's players acted publickly at the Red Bull for some time, and then removed to a new built playhouse in Vere Street, by Clare Market. There they continued for a year or two, and then removed to the Theatre Royal in Drury Lane, where they first made use of scenes, which had been a little before introduced upon the publick stage by Sir William D'Avenant, at the duke's old theatre in Lincoln's-inn-fields, but afterward very much improved, with the addition of curious machines by Mr. Betterton at the New Theatre in Dorset Garden, to the great expense and continual charge of the players."

Upon this Mr. W. J. Lawrence remarks:

"Let it here be said with emphasis that not the slightest flaw or defect is to be found after the minutest examination in the above statement. The picture-stage era undoubtedly began with the opening of the Duke's Theatre in Lincoln's Inn Fields late in June, 1661, when *The Siege of Rhodes* was revived. Before that neither scenery nor opera had been seen upon the Restoration stage."

In connection with this the whole of Mr. Lawrence's study, "The Origin of the English picture-stage," *The Elizabethan Playhouse*, Second Series, 1913, must be read.

p. 21. THE WITS. With regard to this play Sir Henry Herbert has the following:

> "This morning, being the 9th of January, 1663, the kinge was pleasd to call mee into his withdrawinge chamber to the windowe, wher he went over all that I had croste in Davenants play-booke, and allowing of *faith* and *slight* to bee asseverations only, and no oathes, markt them to stande, and some other few things, but in the greater part allowed of my reformations. This was done upon a complaint of Mr. Endymion Porters in December.
>
> "The kinge is pleasd to take *faith*, *death*, *slight*, for asseverations, and no oaths, to which I soe humbly submit as my masters judgment; but, under favour, conceive them to be oaths, and enter them here, to declare my opinion and submission.
>
> "The 10 of January, 1633, I returned unto Mr. Davenant his playe-booke of *The Witts*, corrected by the kinge."

Accordingly *The Wits* was licensed January 19, 1633–4. On Tuesday night, January 28, 1633–4, *The Wits* was acted at Court before the King and Queen, and "well likt." This play was extremely popular upon the Restoration stage, and it was seen several times by Pepys, who notes, Thursday, August 15, 1661: "Thence to the Opera, which begins again to-day with 'The Witts' never acted yet with scenes; . . . and indeed it is a most excellent play, and admirable scenes." Various alterations were made, and Thursday, April 18, 1667, Pepys writes: "To the Duke of York's house, and there saw 'The Wits,' a play I formerly loved, and is now corrected and enlarged: but though I like the acting yet I like not much in the play now." On Monday, January 18, 1668–9, he thought the play "a medly of things, but some similies mighty good, though ill mixed." *The Wits* was revived at Lincoln's Inn Fields, August 19, 1726.

p. 21. HAMLET. This was perhaps the most popular of Shakespeare's plays upon the Restoration

stage. It will be readily remembered how Pepys records his admiration for Betterton, who "did the Prince's part beyond imagination."

p. 21. LOVE AND HONOUR. This play was licensed November 20, 1634, and was originally called *The Courage of Love*. It was then named *The Nonpareilles, or, The Matchless Maids*, and finally by its present title. Mildmay has a note on December 12, 1634, "To a play of Love and Honour." It proved very popular, both before and after the Restoration. On Monday, October 21, 1661, Pepys notes: "To the Opera, which is now newly begun to act again, after some alteration of their scene, which do make it very much worse; but the play 'Love and Honour,' being the first time of their acting it, is a very good plot, and well done." On the following Wednesday he repeated his visits and notes "a very good play it is." On Friday he has "My wife and I to the Opera, and there saw again 'Love and Honour,' a play so good that it has been acted but three times and I have seen them all and all in this week."

p. 21. CORONATION SUIT. In the same way it is said that Queen Mary of Modena presented her coronation robes to Mrs. Barry, who wore them as Queen Elizabeth in a revival of Banks' *The Unhappy Favourite, or, The Earl of Essex*. The original Queen Elizabeth was Anne Quin. An engraving of 1779 shows us Mrs. Melmoth as Queen Elizabeth dressed in an ample brocaded hoop petticoat, an ermined overskirt with long train, her hair towered high and powdered, surmounted by a small crown and large feathers.

p. 22. ROMEO AND JULIET. Pepys tells us that this was produced on Saturday, March 1, 1661–2, under which date he writes:

> "To the Opera, and there saw 'Romeo and Juliet,' the first time it was ever acted; but it is a play of itself the worst that ever I heard in my life, and the worst acted that ever I saw these people do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less."

It is only fair to add that owing to various domestic difficulties the diarist was in a thoroughly bad humour. *Romeo and Juliet* was one of the plays allotted to Davenant by an order of December 12, 1660.

As the alteration by the Hon. James Howard has not been printed, we can but presume that it was in this version that the character of Count Paris' wife appeared. Since, however, data are lacking it seems impossible satisfactorily to disentangle Downes' narrative. It is, I fear, mere guesswork to suppose that Mrs. Holden acted Lady Capulet in Shakespeare's tragedy. (Query: In this case could the jest refer to I., 3, l. 71 ?)

Hazelton Spencer, *Shakespeare Improved*, 1927 (p. 74), writes: "Does not the anecdote indicate that Downes' pen or memory slipped for Lady Montague?" It may be so, but in this case the part must have been "written up," for no clue can be found in the very minor rôle of Shakespeare's Lady Montague, and here again we approach a new version and are lost in hazard.

James Howard, a son of the Earl of Berkshire, was the author of two capital comedies, *All Mistaken, or, The Mad Couple*, 4to, 1672, and *The English Monsieur*, 4to, 1674. Both had been acted several years earlier and had proved very successful. They are burlesqued in *The Rehearsal*, and it is interesting to notice that in each of these Nell Gwyn created an original character.

p. 22. THE ADVENTURES OF FIVE HOURS. This play was produced at Lincoln's Inn Fields on Thursday, January 8, 1662–3. It is taken from *Los Empeños de Seis Horas*, a comedy long ascribed to Calderon, and even believed to be his by Tuke. It is almost certain, however, that the original play is the work of Don Antonio Coello y Ochoa. It does not appear that the Earl of Bristol had any hand in helping Sir Samuel Tuke, and Downes' mention of this nobleman may be counted an error. *The Adventures of Five Hours*, which was long popular in the theatre, was revived with some alterations at the Haymarket, February 3, 1707,

and again at Drury Lane, October 9, 1727. Yet further adapted by Thomas Hull under the name *The Perplexities*, it was given at Covent Garden, January 31, 1767. Meyrick Milton reduced Tuke's play to three acts as *The Adventures of a Night*, which was given at the Lyceum Theatre, Edinburgh, June 19, 1893, and as a matinée at the Strand Theatre, London, on July 21 of the same year.

The Adventures of Five Hours was reprinted, London, 1928, and for fuller details see my Introduction to that edition.

p. 23. TWELFTH NIGHT. This play was revived on Wednesday, September 11, 1661, upon which occasion the King was present. Pepys saw it on Tuesday, January 6, 1662–3, and he considers it "acted well, though it be but a silly play, and not related at all to the name or day." None the less, it appears to have been popular, although it could never please the diarist, for on Wednesday, January 20, 1668–9, when he again saw it "as it is now revived," he adds, "but, I think, one of the weakest plays that ever I saw on the stage." In March, 1703, there was produced at Lincoln's Inn Fields *Love Betray'd, or, The Adreable Disapointment*, by Charles Burnaby, which is to a large extent a very poor adaptation of *Twelfth Night*, whence, indeed, some fifty lines or so are directly borrowed. Even amongst the Shakespearean adaptations it must be noted as an indifferent piece of work.

Shakespeare's *Twelfth Night* was not revived after the Restoration until it was given at Drury Lane in January, 1741.

p. 23. THE VILLAIN. This excellent tragedy was produced at Lincoln's Inn Fields on Saturday, October 18, 1662, and it proved so great a success that Pepys tells us it was commended throughout the whole town "as if there never had been any such play come upon the stage." The consequence was that when he saw it himself he confesses that he felt a trifle disappointed. None the less on subsequent visits he

revised his first impression, and on Thursday, January 1, 1662–3, he writes, " we saw ' The Villane ' again ; and the more I see it, the more I am offended at my first undervaluing the play, it being very good and pleasant, and yet a full and allowable tragedy." Langbaine notes : " *Villain*, a Tragedy, which I have seen acted at the Duke's theatre with great applause : the part of *Malignii* being incomparably play'd by Mr. *Sandford*." *The Villain* enjoyed a place in the repertory of the theatre for a considerable number of years.

p. 23. BEANPRÉ. Rather : *Beaupré.*

p. 23. BONTEFEU. Rather : *Boutefeu.*

p. 23. THE RIVALS. *The Rivals* is an adaptation by Davenant of *The Two Noble Kinsmen* by Shakespeare and Fletcher. Although not printed until 1668 (licensed September 19, 1668) *The Rivals* appeared upon the stage several years before that date, probably in the spring of 1664. Pepys saw it on Saturday, September 10, 1664, and although he makes no definite comment it is practically certain that not even this was the first performance. He notes : " Good acting in it ; especially Gosnell comes and sings and dances finely, but, for all that, fell out of the key, so that the musique could not play to her afterwards, and so did Harris also go out of the tune to agree with her." On Friday, December 2, 1664, he has : " After dinner with my wife and Mercer to the Duke's house, and there saw ' The Rivalls,' which I had seen before ; but the play not good, nor anything but the good actings of Betterton and his wife and Harris." The quarto, 1668, gives the following cast : Arcon, Mr. Young ; Polynices, Mr. Smith ; Provost, Mr. Sandford ; Theocles, Mr. Harris ; Philander, Mr. Betterton ; Cunopes, the Provost's man, Mr. Underhill ; Heraclia, Mrs. Shadwell ; Celania (whom Downes calls Celia), daughter to the Provost, Mrs. Davis ; Leucippe, Mrs. Long. It will be noted that neither Mrs. Betterton nor Mrs. Gosnell appears in the printed cast, and it seems evident that in a revival of 1667 Mrs. Shadwell

succeeded Mrs. Betterton, and Mrs. Davis succeeded Mrs. Gosnell. On January 11, 1668, Mrs. Knepp, gossipping with Pepys, told him how Moll Davis "is for certain going away from the Duke's house, the King being in love with her; and a house is taken for her, and furnishing; and she hath a ring given her already worth £600." As Mrs. Davis originally attracted the attention of Charles by her acting in Celania, it is highly probable that she first filled this rôle in 1667. The house was in Suffolk Street, Haymarket, where she lived from 1667 to 1676, she then migrated to a house in the south-west corner of St. James's Square.

The famous song "My lodging it is on the cold ground" is very ludicrously parodied in James Howard's *All Mistaken*, where Mirida, acted by Nell Gwyn, sings a burlesque which commences "My lodging is on the cold boards."

p. 24. KING HENRY THE 8TH. *Henry VIII.* was one of the plays assigned to Davenant as his own particular property. On Thursday, December 10, 1663, Pepys, calling at Wotton, the shoemaker's, hears news "of a rare play to be acted this week of Sir William Davenant's: the story of Henry the Eighth with all his wives." It does not actually appear that Davenant made any alteration of Shakespeare and Fletcher's scenes, and by "of Sir William Davenant's" is meant no more than that the play was to be performed by Davenant's company.

In the third week of December, 1663, *Henry VIII.* was produced at Lincoln's Inn Fields with such splendour that the theatre was crowded, and the magnificence of the production became a theatrical tradition. So in *The Rehearsal* (Theatre Royal, December 7, 1672) Bayes speaks of the dance of "the Angels in *Harry* the Eight." and when describing the tableau he has arranged for his drama he cries: "I'll justifie it to be as grand to the eye every whit, I gad, as that great Scene in Harry the Eight, and grander too, I gad; for

instead of two Bishops I bring in here four Cardinals." Fourteen years later, when even if the reference be to a recent revival of Shakespeare's play the point remains the same, in Mrs. Behn's *The Luckey Chance*, Bredwel has a jest about "a broken six-penny Looking-Glass, that shew'd as many Faces as the Scene in *Henry* the Eigth." In this scene of the procession and assisting crowds a great many faces and figures at windows and on balconies were, curiously enough, actually painted upon the "relieve" backcloth and wings.

There is a picture by Greenhill of Henry Harris as Cardinal Wolsey from which a fine mezzotint has been engraved. The robes are theatrically effective, but, as might be expected, very inaccurate.

p. 24. LOVE IN A TUB. *The Comical Revenge, or, Love in a Tub* was produced at Lincoln's Inn Fields in March, 1664, and printed in that same year. Evelyn, who saw the play on April 27, thought it "a facetious comedy"; but Pepys dubs it "a silly play," and again "very merry, but only so by gesture, not wit at all." This is something severe, for there is much of farcical merit in the lighter scenes. The play remained in the theatrical repertory until the third decade of the eighteenth century, and could, I think, even now be given with success.

p. 25. CUTTER OF COLEMAN-STREET. This is a capital comedy, and there are many excellent strokes of humour against certain persons of the time. The original sketch for this piece was entitled *The Guardian*, and it was acted at Trinity College, Cambridge, on March 12, 1641–2, before Prince Charles, who was then on his way to York. *The Cutter* is a far better play. (A cutter is a bully, or a swaggering fellow.) Dryden, who was present at the first representation, told Dennis that the play was barbarously treated, and Cowley himself says that it met "at the first representation with no favourable reception, and I think there was something of Faction against it, . . . afterwards it got some run, and found Friends as well as Adver-

sarys." The reason given for the opposition was that the scenes were a satire upon the old Cavaliers about town.

p. 25. THE DUTCHESS OF MALFEY. This tragedy was one of the plays assigned to Davenant as his monopoly. It was seen by Pepys on Tuesday, September 30, 1662, "well performed, but Betterton and Ianthe to admiration." He also saw the play on Wednesday, November 25, 1668. The quarto, 1678, gives the following cast: Ferdinand, Mr. Harris; Cardinal, Mr. Young; Antonio, Mr. Smith; Delio, Mr. Medbourn; Bosola, Mr. Betterton; Castruchio, Mr. Richards; Sylvio, Mr. Cademan; Pescara, Mr. Norris; Malateste, Mr. Price; Roderigo, Mr. Cogun; Grisolan, Mr. Percival; Dutchess, Mrs. Betterton; Cariola, Mrs. Norris; Old Lady, Mrs. Osborne; Julia Mrs. Shadwell. This reprint followed upon a revival at Dorset Garden early in 1676. In *Tom Essence*, licensed for printing November 4, 1678, scene 2 of Act IV., a chamber in old Monylove's house is indicated as "Malfey's Chamber," a prompt copy note. The publication of Webster's tragedy with date 1678 (*Term Catalogues*, Michaelmas, November 26, 1677), shows that this play proved popular and held its place in the Dorset Garden repertory. July 22, 1707, with a slightly different title, *The Unfortunate Duchess of Malfy*, this tragedy was revived at the Haymarket with Mrs. Porter as the Duchess. A very poor version of the play by Lewis Theobald, which was called *The Fatal Secret*, was given at Covent Garden, April 4, 1733. November 20, 1850, at Sadler's Wells, *The Duchess of Malfi*, with some alterations by R. H. Horne, was revived by Phelps, who played Ferdinand. Miss Isabella Glyn achieved a great triumph as the Duchess. She also acted this part at the Standard Theatre in August, 1859, and again in April, 1868. At Sadler's Wells in 1864 Miss Marriott played this heroine. On October 21 and October 25, 1892, at the Opera Comique, *The Duchess of Malfi* was given under the direction of Mr. William

Poel, who to some extent rearranged the scenes. Miss Mary Rorke played the title-rôle. *The Duchess of Malfi* was given by the Phœnix under my direction at the Lyric Theatre, Hammersmith, for two performances in November, 1919. Ferdinand was acted by Robert Farquharson; the Cardinal, Ion Swinley; Antonio, Nicholas Hannen; Delio, Murray Kinnell; Bosola, William J. Rea; Castruccio, Frederick Harker; the Duchess, Cathleen Nesbitt; Cariola, Florence Buckton; Julia, Edith Evans; Old Lady, Blanche Stanley.

p. 25. MUSTAPHA. *The Tragedy of Mustapha, Son of Solyman the Magnificent*, a typical heroic play, was produced at Lincoln's Inn Fields on Monday, April 3, 1665. Pepys, who was present, was "not contented with it at all," but on subsequent occasions he changed his opinion, and on Wednesday, September 4, 1667, he notes, "to the Duke of York's playhouse, and there saw 'Mustapha,' which, the more I see, the more I like; and is a most admirable poem, and bravely acted."

p. 26. MR. YOUNG. The character omitted by Downes which was acted by Young is the Cardinal of Veradium.

p. 26. MR. CADEMAN. For whom see the note on p. 31.

p. 26. MRS. WISEMAN. Of this actress nothing is known. Probably she married, when she would appear under another name, and it would be hazardous to attempt any identification.

p. 26. MAY, 1665. On June 5, 1665, the King ordered that no more plays should be acted owing to the infection of the plague, and the theatres remained closed for a considerable time. The first performances seemed to have been recommenced towards the end of 1666. On October 18, 1666, Eveyln saw *Mustapha* performed at the Royal Cockpit. On Thursday, October 25, 1666, Mrs. Knepp told Pepys "they begin at both houses to act on Monday next." On Saturday, October 27, he heard, "the playhouses begin to play

next week." This, however, seems to have been a premature expectation, and on Friday, December 7, when he, Pepys, crept into the Theatre Royal "in might pain lest I should be seen by any body to be at a play," he notes that the theatres have "acted now about fourteen days publickly." So we may safely say that they did not open until the end of November, 1666, although performances at Court and probably private performances had been given.

p. 26. A TRICK TO CATCH THE OLD ONE. This excellent comedy by Thomas Middleton was printed in 1608.

p. 26. THE SPARAGUS GARDEN. This is a good comedy by Brome. It was printed 1640, as "Acted in the yeare 1635, by the then Company of Revels, at *Salisbury* Court."

p. 26. WIT IN A CONSTABLE. This comedy by Henry Glapthorne, which was written in 1639 and printed in the following year, is not without merit, although Pepys writes, Friday, May 23, 1662: "My wife and I slunk away to the Opera, where we saw 'Witt in a Constable,' the first time that it was acted; but so silly a play I never saw I think in my life."

p. 26. TU QUOQUE. Greene's *Tu Quoque, or, The Citie Gallant*, a comedy by John Cooke, was generally known by this name owing to the clever acting of Thomas Greene, the leading comedian among the Queen's men in the character of Bubble, who on becoming wealthy ridiculously assumed the manners and phrases of fashion. *Tu Quoque* was revived on Thursday, September 12, 1667, and Pepys says that it was altered by Sir William Davenant. The revival appears to have been very successful.

In 1662 Edward Browne, the son of Sir Thomas, saw *Tu Quoque* acted at the King's Arms, Norwich, and in his MS. account book he has noted that he paid eighteen pence for admission.

p. 26. KING LEAR. Since Downes only mentions *King Lear* and gives no details it is possible that for

some reason it did not please the town as well as some other of Shakespeare's plays. Certainly it never attained the popularity of *Hamlet* and *Othello*. None the less it was occasionally given, and we know that in June, 1675, it was seen by Nell Gwyn (*Hist MSS. Com.*, Appendix, p. 266). Tate's alteration was produced at Dorset Garden in the spring of 1681.

p. 26. THE SLIGHTED MAID. This play by Sir Robert Stapylton was produced at Lincoln's Inn Fields early in 1662–3, probably February. The play has been harshly criticized, but it is by no means a bad piece of work, and the plot if complicated is sufficiently clear. Betterton acted Iberio; Harris, Salerno; Underhill, Peralta; Cademan, Ariredo; Medburn, Folimarini; Smith, Lugo; Young, Corbulo; Sandford, Vindex; Robert Nokes, Gioseppe; Mrs. Long, Diacelia; Mrs. Williams, Leandra; James Nokes, Menanthe; Robert Turner, Joan; Mrs. Betterton, Pyramena; and Anne Gibbs (afterwards Mrs. Shadwell), Ericina, who (to revenge her refusal by *Iberio*) assumes the person of her dead brother, Decio.

p. 26. THE STEP-MOTHER. This was produced at Lincoln's Inn Fields in the winter of 1663, and licensed for printing December 26 of that year. The scene is laid in Britain early in the fifth century, when the island had just been abandoned by the Romans. There was a strong cast, Betterton acting Filamor, and his wife Cæsarina; Young, Adolph; Price, Fromund; Underhill, Tetrick; Smith, Crispus; Sandford, Sylvanus; Medburn, Capito; Lovell, Gracchus; Robert Nokes, Sergius; Mrs. Williams, Pontia; Mrs. Long, Brianella; and Mrs. Davies, Violinda.

p. 26. LAW AGAINST LOVERS. This is an extremely bad amalgamation by Sir William Davenant of *Measure for Measure* and *Much Ado About Nothing*. It was seen by Pepys on Tuesday, February 18, 1661–2. He considered it "a good play and well performed."

p. 26. 'TIS BETTER THAN IT WAS. These two

plays by George Digby, Earl of Bristol, do not appear to have been printed, but there can be no doubt that they were translations from Calderon, '*Tis Better Than It Was* being adapted from *Mejor Esta que Estaba*, and *Worse and Worse* from *Peor Esta que Estaba*. They seem to have been successful, and on Wednesday, July 20, 1664, Pepys writes :

" I left the lottery, and went to a play, only a piece of it, which was at the Duke's house, ' Worse and Worse ; ' just the same manner of play, and writ, I believe, by the same man as ' The Adventures of Five Hours ; ' very pleasant it was, and I begin to admire Harris more than ever."

It is not surprising that the diarist should have taken these two Spanish plays to be adaptations by the same hand, although actually such was not the case. *Worse and Worse* was performed at Court on Monday, November 26, 1666.

p. 26. The Ghosts. This piece does not appear to have been printed, but on Monday, April 17, 1665, Pepys notes : " We all to a play, ' The Ghosts,' at the Duke's house, but a very simple play."

In one of the many variations of *The Session of the Poets* (*To the Tune* of " Cook Laurel ".: *Poems on State-Affairs*, Vol. I., 1710, pp. 206–211) we have :

> Damn'd Holden with's dull *German* Princess appear'd
> Whom if *D'Avenani* he got as some do suppose,
> *Apollo* said the Pillory should crop off his Ears,
> And make them more suitable unto his Nose.

p. 26. Pandora. In a private letter to myself Mr. W. J. Lawrence writes as follows :

" Relative to Downes's mention of Sir William Killigrew's *Pandora*, it is curious that this play should have been produced at Lincoln's Inn Fields, viewing the knight's relationship to ' Resident Tom.' *Pandora* was licensed for printing on August 23, 1664, and first printed in Killigrew's *Three Plays*, 8vo, 1665. This has a general title as well as separate titles, and the title of *Pandora* is dated 1664. With it is given Waller's lines, (as below). From these one is at a loss to determine whether Killigrew after rewriting his play, and changing the blank verse into prose, had the new version given on the stage, or whether he simply rewrote

it for publication. I am inclined to believe that both versions were acted :—

" ' To Mr. Killigrew.

" ' Upon his altering his play, Pandora, from a Tragedy into a Comedy, because not approved on the stage.

" ' Sir, you would rather teach our age the way
Of judging well, than thus have changed your play ;
You had obliged us by employing wit,
Not to reform *Pandora*, but the pit ;
For as the nightingale, without the throng
Of other birds, alone attends her song,
While the loud daw, his throat displaying, draws
The whole assembly of his fellow-dams ;
So must the writer, whose productions should
Take with the vulgar, be of vulgar mould,
Whilst nobler fancies make a flight too high,
For common view, and lessen as they fly.'

" I should be disposed to say that *Pandora* had been produced sometime in 1663."

p. 27. CAMBYSES. Mr. W. J. Lawrence writes : " Downes has blundered in dating *Cambyses*. It was first acted early in 1671. Born in 1648, Settle was no more than eighteen in 1666. If acted in 1666, how came it that no other play of Settle's was produced before 1673 ? " *Cambyses* was acted at the New Tennis Court, Oxford, July 12, 1671. From the first it was an exceedingly popular play, and not undeservedly from a theatrical point of view. It ran into four editions (1671 ; 1672 ; 1687 ; 1698) before the end of the century.

p. 27. THE OTHER PARTS. *Cambyses King of Persia : A Tragedy.* " Acted by His Highness the Duke of York's Servants. *Written* by Elkanah Settle, *Gent.* . . . Licensed, *March* 6, 1670. *Roger L'Estrange*, London, Printed for *William Cademan* . . . 1671 . . . The Actors Names. *Cambyses*, the true King of *Persia*. Mr. *Betterton ; Prexaspes*, His Favourite. Mr. *Harris ; Otanes*, Father to *Phedima* and *Orinda*, Heir to the *Persian* Crown, Mr. Crosby ; *Darius*, Contracted to *Phedima*, Mr. Smith ; [*Otanes* and *Darius*] *Persian* Princes, Generals of *Cambyses's Army ; Artaban*, A *Persian* Lord of *Cambyses's* Train, Mr. *Norris ; Osiris*,

a Young Captive Prince, Contracted to *Mandana*, Mrs. *Long; Smerdis*, an Impostor, Usurper of the *Persian* Crown, Reigning in the Name of *Smerdis*, Younger Brother to *Cambyses*, privately Murder'd by *Prexaspes*, known only to *Prexaspes*, and *Patasithes*, *Mr. Medbourne; Patasithes*, His Friend, left Deputy of *Persia*, during *Cambyses's* Progress into *Egypt*, Mr. *Sandford; Theramnes*, A Disguis'ed *Syrian* Prince, now General of *Smerdis's* Army, privately in Love with *Orinda*, Mr. *Young; Phedima*, in Love with *Darius*, Mrs. *Jennings; Orinda*, Her Sister, Mrs. Dixon; *Mandana*, A Captive Princess, Heiress to the *Egyptian* Crown, Daughter to *Amasis*, slain by *Prexaspes*, at *Cambyses's* Command, Mrs. *Betterton*. *Auretta* and *Atossa*, waiting Ladies to *Phedima* and *Orinda*. Two High Priests, *Persian* Magicians. Captain of Guards to *Smerdis*. Villains, Ghosts, Spirits, Masquers, Messengers, Executioners, Guards, and Attendants. The Scene, *Susa* and *Cambyses's* Camp, near the Walls of *Susa*."

p. 27. THE GRATEFUL SERVANT. *The Grateful Servant*, published in 1630 (on or about February 26), was licensed by Sir Henry Herbert, November 3, 1629, as *The Faithful Servant*, and produced at the Cockpit. The play was deservedly popular. Leonora, the Princess of Milan, disguises herself as a page, by name Dulcino, who attends upon the Count Foscari.

p. 27. THE WITTY FAIR ONE. This comedy was licensed by Sir Henry Herbert on October 3, 1628, and when acted at the private house in Drury Lane, the author tells us "it wanted no grace upon the stage." It was printed, 4to, 1633. The scene lies at London and Croydon, and it may be accounted an excellent comedy.

p. 27. THE SCHOOL OF COMPLEMENTS. On February 11, 1624–5, Sir Henry Herbert licensed "for the Cockpit Company; A new Play, called, *Love-Tricks with Compliments*." Of this delightful fantasy Schipper not untruly says that it is a comedy "welches zwischen verschiedenen Arten der Komödie, der Intrigen-

Komödie, der Posse und der Pastoral-und Sitten-Komödie hinund herschwankt." So delicate a dream-like play certainly requires the most careful handling, and perhaps it was not entirely suited to the Restoration theatre. On Monday, August 5, 1667, Pepys writes: "My wife and I to the Duke of York's house, and there saw 'Love Trickes, or the School of Compliments;' a silly play, only Miss (Davis's) dancing in a shepherd's clothes did please us mightily." Again on Tuesday, January 7, 1667–8, he went to look for his wife and her maid at the two theatres and "into the pit, to gaze up and down to look for them, and there did by this means, for nothing, see an act in 'The Schoole of Compliments' at the Duke of York's house, and 'Henry the Fourth' at the King's house; but, not finding them, nor liking either of the plays, I took my coach again, and home." Nevertheless, this revival of *The School of Compliments* was very popular and a quarto reprint was issued in 1667, as "Acted by His Royal Highness, the Duke of York's servants at the Theatre in Little Lincoln's Inn Fields."

p. 27. THE WOMAN'S A WEATHER COCK. This bright and breezy comedy by Nathan Field was first acted in 1609 and printed, 4to, 1612. It should perhaps be remarked that Waldron in his reprint of the *Roscius Anglicanus*, 1789, has blundered badly here and changed Downes' "*Three Comedies of* Mr. Sherly's" into "*Four Comedies of* Mr. Shirley's," by which it would appear that he attributed *Woman's a Weather Cock* to this dramatist. The word "and" should have been inserted by Downes before the fourth title to make the matter unambiguous.

p. 27. RICHARD THE THIRD. *The English Princess, or, The Death of Richard III.* is an heroic tragedy in rhyme by John Caryl, the scenes are laid at the head-quarters of King Richard and the Earl of Richmond, when they are in sight of one another at Bosworth Field. Nothing at all is taken from Shakespeare, and the greater part of the play consists of romantic love scenes, which are

entirely unhistorical. The English Princess is Elizabeth, the daughter of Edward IV. In his Prologue the poet says :

> But to plain *Hollinshead*, and down-right *Stow*,
> We the coarse Web of our Contrivance owe.

The play was written in 1666, and produced at the Duke of York's Theatre in March, 1666–7. It was seen by Pepys on Thursday, March 7. He thought it "a most sad, melancholy play, and pretty good; but nothing eminent in it, as some tragedys are."

p. 27. KING HENRY THE 5TH. This heroic tragedy by Lord Orrery has nothing at all in common with Shakespeare save the historical names. It was produced at Lincoln's Inn Fields in August, 1664, so Downes has blundered badly in his dating. On Saturday, August 13, 1664, Pepys notes : "To the new play, at the Duke's house, of 'Henry the Fifth;' a most noble play, writ by my Lord Orrery; wherein Betterton, Harris, and Ianthe's parts are most incomparably wrote and done, and the whole play the most full of height and raptures of wit and sense, that ever I heard." The King and Owen Tudor, who are dear friends, are rivals for the hand of the Princess Catharine, and this gives occasion for a good many scenes of the typical love and quixotic honour.

When this drama was printed, folio, 1668, the cast was given, and this differs in some particulars from the details entered by Downes. There is no such character as Clermont, but Medbourne acted the Count of Blamount, and the Duke of Bedford is assigned to Underhill. Mrs. Betterton played the Princess Catharine, and the Queen of France was acted by Mrs. Long. With regard to the costumes it should be noted that these, as Downes tells us, had been used before, in Davenant's *Love and Honour*. See pp. 21–2.

p. 28. GUSMAN. Waldron has made a sad hash of this passage, which is perfectly clear if we supply a period after the words "Mr. *Anthony*."

Guzman was produced at Lincoln's Inn Fields on

Friday, April 16, 1669. Pepys was present and thought it a "very ordinary" play, and Shadwell told him that Lord Orrery wrote this play, "trying what he could do in comedy, since his heroique plays could do no more wonders." Henry Harris, the actor, who was standing by, said that it would not take, but, on the contrary, if we may believe Downes, it was not unsuccessful, and certainly with lively acting it may well have proved entertaining enough.

Mr. Anthony was not licensed until August 27, 1687, and not printed until 1690, so the date can only be approximately conjectured. In the cast we find that Joe Haines acted as Mr. Plot. He had left Killigrew's company on account of his inference to Charles Hart during the revival of *Catiline*, which was given at the Theatre Royal in December, 1668. In 1672, however, he had returned. And probably we shall not be far wrong if we assign the production of *Mr. Anthony* to 1671. Nokes acted Mr. Anthony, and Angel, Cudden. These two in the third act have a farcical duel, Mr. Anthony being armed with a bow and arrows, and Cudden with two cudgels. It will be noted that Downes is in error here when he writes of a blunderbuss.

p. 28. SIR MARTIN MARRALL. This excellent comedy was produced at Lincoln's Inn Fields on Thursday, August 15, 1667. It was a great favourite with Pepys, who speaks of it as "the most entire piece of love," and as "a play made by my Lord Duke of Newcastle, but, as every body says, corrected by Dryden." It is certainly entered on the books of the Stationers' Company, June 24, 1668, as the Duke's play, and it may be remarked that it was acted at Lincoln's Inn Fields, whereas Dryden was bound by contract to write for the Theatre Royal. Possibly this fact, and the respect that he entertained for his noble patron, would have prevented him from immediately claiming the play. If, as seems probable, the Duke's part merely consisted in making a translation

from Molière, he certainly is undeserving of any serious mention, for with great skill Dryden has introduced and vastly improved various hints from *L'Amant indiscret, ou, le Maître etourdi*, a comedy in five acts, in verse, by Philippe Quinault, which was produced at the Hôtel de Bourgogne in 1654, but not printed until ten years later, Rouen and Paris, 12mo, 1664. It may be remarked that both Molière and Quinault are much indebted to Nicolo Barbieri's *L'Inavvertito*, 1629.

Few plays were more successful on the Restoration stage than *Sir Martin Mar-all*, which remained in the theatrical repertory until the second decade of the eighteenth century.

p. 28. His Man, Mr. Smith. This passage reduced Waldron to despair, but although awkwardly expressed, the meaning seems clear enough. Downes says that Nokes as Sir Martin and Henry Harris as his man Warner were both so excellent that they have never been equalled, although later William Smith and several other actors who played Warner have come very near the original representative of that part, Harris.

p. 28. Mr. Priest. Josias Priest. This famous dancer acted the small part of the Landlord, who in the last act enters "disguis'd like a Tony" and dances a jig. It was Josias Priest who invited Purcell to compose a musical entertainment for the young ladies of his school at Chelsea, and accordingly the great musician wrote for them in 1689 or the early part of 1690 his opera *Dido and Aeneas*.

Flecknoe's lines on Madam Davies for "*her excellent Dancing and Singing*" are well known. They may be found in *Euterpe Reviv'd*, 1675 (p. 64), commencing thus:

> How I admire thee, *Davies!*
> Who would not say, to see thee *dance* so *light*,
> Thou wert all *air*, or else all *flame* and spright—

p. 28. She Wou'd. Etherege's second comedy was produced at the Duke's Theatre on Thursday,

February 6, 1667–8, and Pepys who was present gives a very graphic picture of the crowded house, with the King in his box, the Duke of Buckingham, Lord Buckhurst, Sir Charles Sedley and the author himself sitting in the pit. At first, however, the play seemed a failure and the audience generally blamed it "as a silly, dull thing." This, however, was largely to be attributed to the actors who "were out of humour, and had not their parts perfect." In his Preface to *The Humorists*, 4to, 1671, Shadwell says:

"Imperfect Action had like to have destroy'd *She Would if she Could*, which I think (and I have the Authority of some of the best Judges in *England* for't) is the best Comedy that has been written since the Restauration of the Stage: And even that, for the imperfect representation of it at first, received such prejudice, that, had it not been for the favour of the *Court*, in all probability it had never got up again, and it suffers for it; in a great measure to this very day."

In 1702 Dennis, defending his adaptation of *The Merry Wives of Windsor*, which he called *The Comical Gallant*, mentions the disfavour which Cowley's *Cutter of Coleman Street* met with at its first representation, and adds that *She Wou'd if She Cou'd* "met with no better usage from the People at first, tho' at the same time it was esteem'd by the Men of Sense, for the trueness of some of its Characters, and the purity and freeness and easie grace of its Dialogue. I need not say, that both those Plays have been since acted with a general applause." We find, indeed, that *She wou'd if She Cou'd* was played at intervals until the middle of the eighteenth century, the last revival being probably that at Covent Garden, December 21, 1750.

p. 29. THE QUEEN OF ARRAGON. This tragi-comedy by William Habington was originally presented at the Blackfriars and printed, folio, 1640. On April 9, 1640, Sir Henry Herbert notes:

"On thursday, the 9 of Aprill, 1640, my Lord Chamberlen bestow'd a play on the Kinge and Queene, call'd *Cleodore, Queene of Arragon*, made by my cozen Abington. It was performed by my lords servants out of his own family, and his charge in the

cloathes and sceanes, which were very riche and curious, In the hall at Whitehall.

" The king and queen commended the generall entertaynment, as very well acted, and well set out.

" It was acted the second tyme in the same place before the king and queene."

Monday, October 19, 1668, Pepys notes: " My wife and I to the Duke of York's playhouse; and there saw, the first time acted, ' The Queene of Arragon,' an old Blackfriars play, but an admirable one, so good that I am astonished at it, and wonder where it hath lain asleep all this while, that I have never heard of it before." The Prologue and Epilogue for this revival were written by Butler. *The Queen of Arragon* was one of those plays which by an order August 20, 1668, were particularly allotted to Davenant.

p. 29. CUPID'S REVENGE. This fine tragedy by Beaumont and Fletcher was first acted on January 1, 1612–3. In 1668 the monopoly of this play was granted to Davenant, and on Monday, August 17 of this year, it was revived at Lincoln's Inn Fields under the name *Love Despised.* It is remarkable that this excellent drama did not pass into the repertory of the theatre.

p. 29. THE IMPERTINENTS. *The Sullen Lovers, or, The Impertinents*, Shadwell's first play, was produced at Dorset Garden on Saturday, May 2, 1668, and was printed, 4to, 1668, with a dedication to the Duke of Newcastle. It is a capital comedy, but some of the success, no doubt, depended upon the personalities, since Sir Robert Howard appears as Sir Positive At-all; Edward Howard as Poet Ninny; Lord St. John as Woodcock; and Susanna Uphill, the actress, who afterwards married Sir Robert, as Lady Vaine. It was hardly to be expected that so topical a play should take a definite place in the repertory of the theatre, and upon a revival at Lincoln's Inn Fields, October 5, 1703, it was announced as " Not acted 28 years." Since that time this comedy seems entirely to have been laid aside. For fuller details see the Introduction to my edition of Shadwell, Vol. I., pp. xl–lx, together with the notes

and excursus upon the play itself. I will here take the opportunity of correcting a slip I have made on p. 5, Vol. I., of my edition of Shadwell. I have said that *The Sullen Lovers* was produced at Dorset Garden. This, of course, should be at Lincoln's Inn Fields.

p. 29. BEING ACTED 12 DAYS TOGETHER. Owing to the bad punctuation of this passage the sense is obscure and it has often been mistaken. A period should be put after the word "together." After "1670," a comma should be substituted for the period; and after the word "there," another comma for this period. Downes says that Shadwell's comedy *The Impertinents* at its initial production had a run of twelve days. He then adds that when the Duke of York's company were commanded to attend the King and Court at Dover in May, 1670, Shadwell's play *The Impertinents* and John Caryl's play *Sir Salomon*, which two comedies were acted at Dover, gave particular pleasure both to the French and their hosts.

p. 29. DOVER. It may be noted that on May 22, 1670, during this visit the Treaty of Dover was signed.

p. 29. SIR SOLOMON SINGLE. John Caryl's comedy *Sir Salomon, or, The Cautious Coxcomb*, which was produced at Lincoln's Inn Fields, probably in 1669, and printed, 4to, 1671, is avowedly founded upon Molière's *L'Ecole des femmes*. It is a remarkably good play. Sir Arthur Addel is described as "a noisy bawling fop." When the play was revived some thirty-five years later Dogget acted this part, and at Drury Lane, May 21, 1714, it was played by Norris for his benefit.

p. 30. THE WOMAN MADE A JUSTICE. This piece is not extant, and we know nothing more of it beyond this notice.

p. 30. THE AMOROUS WIDOW. This comedy, which is largely indebted to Molière's *George Dandin, ou, Le Mari Confondu*, with hints from other comedies by the same author, is a well-sustained and amusing enough piece. It proved a great favourite and passed into the theatrical repertory. Mrs. Brittle was a favourite rôle

with Mrs. Oldfield, and Barnaby Brittle was acted by such comedians as Dogget, Norris and Colley Cibber. A spurious and lying *Life of Mrs. Oldfield*, which was published in 1730, says that Mrs. Bracegirdle retired from the stage because the town considered that Mrs. Oldfield was her superior in the part of Mrs. Brittle.

"Mrs. Bracegirdle accordingly acted Mrs. Brittle on one night, and Mrs. Oldfield acted the same part on the next night, the preference was adjudged to Mrs. Oldfield, at which Mrs. Bracegirdle was very much disgusted, and Mrs. Oldfield's benefit being allowed by Swiney to be in the season before Mrs. Bracegirdle, added so much to the affront, that she quitted the stage immediately."

There does not seem to be a word of truth in all this, although possibly there was some slight rivalry between the two actresses. Mrs. Bracegirdle retired from the stage in 1707, and she died in September, 1748.

The Amorous Widow was revived at intervals until the middle of the eighteenth century. It is the original of various after-pieces and farces, one of which, by name *Barnaby Brittle*, was produced at Covent Garden, April 18, 1781, and was occasionally seen until well within the nineteenth century.

p. 30. CUNNIGHAN. Rather: *Cuningham.*

p. 30. THE UNJUST JUDGE. *The Roman Virgin, or, Unjust Judge* was printed, 4to, 1679, as "Acted at the Duke's Theatre." This is merely an alteration of Webster's *Appius and Virginia*, which was printed, 4to, 1659. Langbaine says that it "was alter'd (as I have heard by Mr. *Carthwright*) by Mr. *Betterton*." Betterton's version was produced at Lincoln's Inn Fields on Wednesday, May 12, 1669, when it was seen by Pepys, who notes: "A new play, the first day acted, 'The Roman Virgin,' an old play, and but ordinary, I thought."

On February 5, 1709, Betterton played Virginius in *Appius and Virginia*, by Dennis. This is a very dull and heavy drama which was only acted four times. There are plays upon this subject by Henry Crisp, Moncrief,

Frances Brooke, Bidlake and others. Probably the best known is the *Virginius* of J. Sheridan Knowles, which was produced at Covent Garden, May 17, 1820, and continued to be acted until the beginning of the present century, when on occasion it was yet to be seen in the provinces.

p. 30. THE MAN'S THE MASTER. This comedy, which was printed 4to, 1669, is taken from two plays by Scarron, *Jodelet, ou, le Maistre Valet* (itself from a Spanish source), acted in 1645, and *L'Heritier ridicule.* It was produced at Lincoln's Inn Fields on Thursday, March 26, 1668. Pepys who was present did not care for the play: "The prologue but poor, and the epilogue little in it, but the extraordinariness of it, it being sung by Harris and another in the form of a ballet." Harris played Don John and Underhill Jodelet. With various needless alterations *The Man's the Master* was revived at Covent Garden, November 3, 1775.

p. 30. WESTMINSTER ABBY. Sir William Davenant died on Tuesday, April 7, 1668, and on the following Thursday Pepys notes:

"Up and down to the Duke of York's playhouse, there to see, which I did, Sir W. Davenant's corpse carried out towards Westminster, there to be buried. Here were many coaches and six horses, and many hackneys, that made it look, methought, as if it were the buriall of a poor poet. He seemed to have many children, by five or six in the first mourning coach all boys."

Davenant's house adjoined the theatre.

p. 31. MR. CADEMAN. He played Don Lewis. Among the Lord Chamberlain's papers is the following petition, which is entitled "The Case of Philip Cademon, Gent.", which may be dated about 1696. It says that Sir William Davenant was indebted to Cademan in a bond of £100, and it was agreed that in consideration of an acquittance from the debt and on account of his acting, Cademan should be paid 30*s.* a week from the theatre.

"And in ye year 1673 as he was Acting his Part upon ye Stage, he received a Wound from the late Mr. Harris ye player wth a

foyle under his right Eye, wch touch'd his Brain by means whereof he lost his memory his speech and the use of his right side, wch made him incapable of acting any more Notwithstanding wch his Salary was continu'd until Mr. Rich had ye management of ye playhouse (as indeed all persons had it for their Lives that were disabled from acting by Sickness or other Misfortunes . . .) and when Mr. Rich thought it reasonable that Mr. Cademan should do something for his Salary, and ordered him to sit and deliver out Tickets wch he did until he was disabled by Sickness in ye year 1695 But after he was restored to his health he offered to serve in ye same Capacity he did before But Mr. Rich refused to suffer him and has ever since denyd to pay him his Salary."

It would appear from Downes that the petition was allowed and that Cademan still received his pension.

Cademan played Pisaro in Mrs. Behn's *The Forc'd Marriage* at Lincoln's Inn Fields, December, 1670; Lovewell in Revet's *The Town-Shifts* at the same house in the spring of 1671; at Dorset Gardens the Ghost of the Duke of Milan in Crowne's *Charles the Eighth*, November, 1671; Young Jorden in *The Citizen turn'd Gentleman*, July, 1672; Lovell in *The Careless Lovers*, March, 1672–3; Pedro in *The Reformation*, summer or early autumn, 1673; Donalbain in *Macbeth;* Guildenstern in *Hamlet*.

p. 31. LOVE'S KINGDOM. This was probably acted at Lincoln's Inn Fields in 1664, in which year it was printed as: "A Pastoral Trage-Comedy. Not as it was Acted at the Theatre near Lincoln's-Inn, but as it was written, and since corrected by Richard Flecknoe." There is a re-issue of 1674. *Love's Kingdom* is an alteration of an earlier piece by this author "*Love's Dominion*, a Dramatick Piece, full of Excellent Morality; written as a Pattern for the *Reform Stage*," 8vo, 1654. *Love's Kingdom* "had the misfortune to be hissed by the Audience." Perhaps for us the most interesting part of *Love's Kingdom* is Flecknoe's *Short Discourse of the English Stage*, which may be found attached to the play, and which may not untruly be considered a valuable piece of work.

p. 31. *The Royal Shepherdess*. This romantic Pastoral was produced at Lincoln's Inn Fields on Thursday,

February 25, 1668–9. Langbaine tells us that it was "Acted with good Applause." It is an adaptation for the stage of a play which never appeared in, and indeed was not written for, the theatre, *The Rewards of Vertue*, "By one Mr. *Fountain* of *Devonshire*," 4to, 1661. For further details see my edition of Shadwell, Vol. I., pp. 95 and 97, Notes upon the Source and Theatrical History of this play.

p. 31. Two Fools Well Met. It must be carefully remarked that Downes has blundered badly here, since he dates this play too early by twenty years. *The Fortune-Hunters, or, Two Fools Well Met*, which is a very good comedy of its kind by James Carlisle, was produced at Drury Lane in the early spring of 1688–89. It proved a popular play and was revived more than once in the eighteenth century. Probably the last time it was seen on the stage was at Lincoln's Inn Fields in 1728.

Possibly Downes intended to mention here a revival of some play by Lodowick Carlell, probably *The Fool would be a Favourite*.

p. 31. The Coffee-house. *Tarugo's Wiles, or, The Coffee-House* by Thomas St. Serf is taken from the *No puede ser* of the famous Spanish dramatist, Augustin Moreto, a play that afterwards formed the groundwork of Crowne's *Sir Courtly Nice*. *Tarugo's Wiles* was produced at Lincoln's Inn Fields on Saturday, October 5, 1667, and Downes is quite mistaken when he says that it "Expir'd the third Day." We know that it was acted on Tuesday, October 8, and again in the following week on Tuesday, October 15. Moreover, had this comedy been so complete a failure Buckhurst could scarcely have penned his address "*To Sir* Thomas *St.* Serfe: *On the Printing his* Play, *call'd* Tarugo's Wiles," which commences:

> *Tarugo* gave us Wonder and Delight,
> When he oblig'd the World by Candle-light.

It is curious that St. Serf should here be termed "Sir Thomas." The surname is indifferently spelled,

St. Serf; Sincerf; Syncerf; Sinserf; Sydserf; Sydceff. Thomas was one of the four sons of a Bishop of Galloway, a prelate afterwards translated to Orkney.

p. 31. ALL-PLOT. Except for this mention nothing is known of this play.

p. 31. MRS. ALDRIDGE. Mary Aldridge, who was afterwards Mrs. Lee, and after Lady Slingsby, was for some fifteen years the leading actress of the Duke's company. Apparently she made her debut as Olinda, a small part of seven and twenty lines, in Mrs. Behn's *The Forc' Marriage*, December, 1670. Among her very many important parts were the first three heroines of Otway, Deidamia in *Alcibiades;* Queen Elizabeth in *Don Carlos;* and Berenice in *Titus and Berenice*. She retired from the stage in 1685–6. Dame Mary Slingsby, widow, from S. Mary's parish, was buried in old S. Pancras graveyard, March 1, 1694. For a full account of this great actress see my edition of Otway, Vol. I., Introduction, pp. xxix–xxxiii.

p. 31. MRS. LEIGH. Elinor Leigh, an actress of the very first rank in her own line, who during the long period of nearly forty years that she was upon the stage played an immense number of characters. In my Introduction (pp. ccxxxvii–ccxl) to Shadwell's works I have given over sixty of these from 1677 to 1707. After June 10, 1707, Mrs. Leigh's name no longer appears in the casts, and in October of that year Mrs. Powell, who would certainly have been her successor, is playing her parts. We know that Mrs. Leigh was alive in 1709, when, with other performers, she signed a petition to Queen Anne. Of this famous actress Colley Cibber, having spoken of Anthony Leigh, says:

"Mrs. *Leigh*, the wife of *Leigh* already mentioned, had a very droll way of dressing the pretty foibles of superannuated beauties. She had, in herself, a good deal of humour, and knew how to infuse it into the affected mothers, aunts and modest stale maids, that had missed their market; of this sort were the modish mother in the *Chances*, affecting to be politely *commode*, for her own daughter; the coquette prude of an aunt, in *Sir Courtly Nice*, who prides herself in being chaste and cruel, at fifty; and the

languishing Lady *Wishfort*, in *The Way of the World*. In all these, with many others, she was extremely entertaining, and painted, in a lively manner, the blind side of nature."

p. 31. WIFE OF MR. ANTONY LEIGH. Before this passage was corrected by an erratum it ran: "*Note*, About the Year 1670, Mrs. *Aldridge*, after Mrs. *Lee*, after Lady *Slingsby*, also Mrs. *Leigh* Wife, Mr. *John Lee*, Mr. *Crosby*, Mrs. *Johnson*, were entertain'd in the Dukes House." The mention of John Lee here is curious, since there was an actor of this name, although he never rose above the completest insignificance. I have suggested elsewhere that John Lee was the first husband of Mary Aldridge, who thus became Mrs. Mary Lee. In the spring of 1680, this lady's name appears in the casts as Mrs. Lee, whilst in the winter of that year she is Lady Slingsby or Madam Slingsby. Her husband was probably Sir Charles Slingsby, second Baronet of Bifrons, Kent.

John Lee acted Alexas in Samuel Pordage's *Herod and Mariamne*, produced in October, 1673; Dumain in Settle's *Love and Revenge*, November, 1674; Titiro in Settle's *Pastor Fido;* and Sebastian (a part of seventeen lines) in *Abdelazer*, during the winter of 1676; Sancho, servant to Lucetta (four short answers, not fifty words all told), in *The Rover* (I.); Noddy in *The Counterfeit Bridegroom*, a summer vacation play; and Pedro in Porter's *The French Conjuror*, 1677. John Lee disappears from the stage after this year, almost certainly owing to his death, and it was in 1680 that his widow became Lady Slingsby.

p. 31. MR. CROSBY. This actor is said to have been remarkably good-looking and graceful. Although Downes says that he was "entertain'd" in the Duke's House "About the Year 1670" it appears that he was acting when a mere lad, probably not more than ten years old, as in a performance of *Ignoramus* at Whitehall before the King and Queen, November 1, 1662, he acted Banacar, a black Moor boy. We find his name in the printed casts to a large number of rôles, of

which such as the following are typical of his line: Mr. Cleverwit, Lucia's lover, in Ravenscroft's farcical *The Citizen Turn'd Gentleman*, produced at Dorset Garden in July, 1672; Lewis in *Love and Revenge*, November, 1674; Sylvio in Settle's *Pastor Fido;* Alonzo in *Abdelazar*, during the winter of 1676; Leander Fancy in *Sir Patient Fancy*, January, 1677–8; Paris in John Banks' *The Destruction of Troy*, during the winter of 1678.

p. 31. Mrs. Johnson. This lady was considered one of the loveliest actresses upon the stage. Many years later when Etherege, writing to Middleton, wishes to emphasize the beauty of his own fascinating Julia, he describes her as "A Comedian no less handsom and no less kind in Dutchland, than Mrs. Johnson was in England." In November, 1686, when he tells of the arrival of "a Company of Strolers, who are lately come from Nurenberg to divert us here" in Ratisbon, he is warm in his praises of "a Comedian in the Troop as handsom at least as the faire made of the West, w^ch^ you have seen at Newmarket, and makes as much noise in this little Town, & gives as much jealousies to y^e^ Ladys as ever Mrs. Wright, or, Mrs. Johnson did in London." Among the characters played by Mrs. Johnson were Statyra in Edward Howard's *Woman's Conquest;* Ismena in Arrowsmith's *The Reformation;* Honour Muchland in Nevil Payne's *The Morning Ramble;* and Morena in *The Empress of Morocco.*

p. 31. The New Theatre. It was not very long after the death of Sir William Davenant that the Duke's Company began to discuss the building of a new and larger theatre. In 1669 or early in 1670 they were considering various sites "behind Salisbury House in the Strand," and eventually they selected a part of Dorset Garden with a frontage on the Thames and a wharf next to Dorset Stairs. The sharers agreed to raise a sum of £3,000, but this proved quite inadequate. In a petition of Charles Davenant, Charles Killigrew,

and Christopher Rich, dated 1709, the cost is said to have been about £5,000, but later investigations based upon a statement of Thomas Cross, treasurer of the theatre, show that the actual sum expended was as much as £9,000. Dorset Garden is said to have been designed by Sir Christopher Wren, and it was certainly constructed with the most sumptuous magnificence.

It should be noted that at the time of his father's death in 1668 Charles Davenant was a child of twelve, and therefore he could hot have acted for his mother, as Downes says, since he was under her tutelage. Lady Davenant herself assumed control, the artistic responsibilities being entrusted to Betterton and Harris. It was not until June, 1673, that Lady Davenant relinquished her power to her son, Charles, who was even then a minor, being seventeen years old. At length in 1677 he came into full possession of his theatrical heritage.

p. 32. KING CHARLES THE VIII. *The History of Charles the Eighth of France, or, the Invasion of Naples by the French*, a tragedy by Crowne, was produced at Dorset Garden in November, 1671. Charles VIII. was acted by Betterton; Ferdinand by Harris; the Prince of Salerne by Smith; and Isabella by Mrs. Betterton. The drama is written in rhyme. There are many highly romantic incidents together with a good deal of gorgeous show. All the ingredients of heroic tragedy, love and honour, battles and disguises, ghosts and a magician, are deftly mixed. The play is not without interest, for it may be read with pleasure, and doubtless it acts much better than it reads.

p. 32. THE NEXT NEW COMEDY. This need not, I suspect, be taken literally. Edward Ravenscroft's *The Citizen turn'd Gentleman*, 4to, 1672, which was re-issued as *Manamouchi*, 4to, 1675, was produced at Dorset Garden early in July, 1672, probably July 4. As is Ravenscroft's wont, it is skilfully made up from Molière, from *Monsieur de Pourceaugnac* and *Le Bourgeois gentilhomme*. The English writer is even more broadly

farcical than his original, but it can hardly be denied that he is very amusing, and we can quite understand how highly King Charles was entertained by the acting of Nokes as Old Jorden.

In the Dedication to Prince Rupert, 4to, 1672, Ravenscroft says that the play was performed thirty times, mostly with the Prince present. (This does not mean thirty times successively.) The quarto also has a "Prologue spoken at the Middle Temple." Dryden's prologue to *The Assignation*, acted at Lincoln's Inn Fields in the winter of 1672 (4to, 1673), has some very sharp hits at Ravenscroft's success :

> You must have Mamamouchi, such a Fop
> As would appear a Monster in a Shop ;
> He'll fill your Pit and Boxes to the brim,
> Where, Ram'd in Crowds, you see your selves in him.
> Sure there's some spell our Poet never knew
> In hullibabilah de, and Chu, chu, chu ;
> But Marabarah sahem most did touch you ;
> That is, Oh how we love the Mamamouchi !
> Grimace and habit sent you pleas'd away ;
> You damn'd the poet, and cried up the Play.

Ravenscroft retaliated in his Prologue to *The Careless Lovers*, produced at Dorset Garden in March, 1672–73.

p. 32. He Having Affronted Mr. Hart. The details of this are given in *The Life of the Late Famous Comedian, Jo Haynes*, 1701 :

"There happened to be one night a play acted, called *Catiline's Conspiracy*, wherein there was wanting a great number of senators. Now Mr. Hart being chief of the house, would oblige Jo to dress for one of these senators, although Jo's salary, being then 50s. per week, freed him from any such obligation. But Mr. Hart, as I said before, being sole governor of the playhouse, and at a small variance with Jo, commands it, and the other must obey.

"Jo being vexed at the slight Mr. Hart had put on him, found out this method of being revenged on him. He gets a Scaramouch dress, a large full ruff, makes himself whiskers from ear to ear, puts on his head a long Merry-Andrew's cap, a short pipe in his mouth, a little three-legged stool in his hand ; and in this manner follows Mr. Hart on the stage, sets himself down behind him, and begins to smoke his pipe, laugh, and point at him. Which comical figure put all the house in an uproar, some laughing, some

clapping, and some hollowing. Now Mr. Hart, as those who knew him can aver, was a man of that exactness and grandeur on the stage, that, let what would happen, he'd never discompose himself, or mind anything but what he then represented; and had a scene fallen behind him, he would not at that time look back, to have seen what was the matter; which Jo knowing remained still smoking. The audience continued laughing, Mr. Hart acting, and wondering at this unusual occasion of their mirth; sometimes thinking it some disturbance in the house, again that it might be something amiss in his dress: at last turning himself towards the scenes, he discovered Jo in the aforesaid posture; whereupon he immediately goes off the stage, swearing he would never set foot on it again, unless Jo was immediately turned out of doors, which was no sooner spoke than in practice."

p. 32. THE GENTLEMAN DANCING-MASTER. Wycherley wrote for Killigrew's Company, but on Thursday, January 25, 1671–2, the Theatre Royal, standing in Bridges Street and Russel Street, had been destroyed by fire, with all their scenes and wardrobe. The homeless actors, half ruined by this disaster, were only too glad to migrate to the disused Lincoln's Inn Fields, whence Betterton and his fellows had recently removed. It was to be expected, however, that in such difficult circumstances they could undertake a new production, and so Wycherley, seeing at best a very distant prospect of *The Gentleman Dancing Master* being given by this company, handed over his script to Dorset Garden, where the piece was produced in March, 1672. (It should be noted how confused the chronology of Downes has become here. He puts *The Citizen turn'd Gentleman*, which was produced in July, before *The Gentleman Dancing Master*, which was given in March.)

Wycherley's comedy is to some extent founded upon Calderon's *El Maestro de Danzar*. For full details see my edition of Wycherley, Vol. I., Introduction, pp. 39–45.

The Gentleman Dancing Master was performed at Drury Lane in 1692–3, and again in 1702. A revival was given at the Maddermarket Theatre, Norwich,

under the direction of Mr. Nugent Monck, in the autumn of 1924. On December 20, 1925, one performance of Wycherley's comedy was seen at the Regent Theatre, London, but it was poorly done and proved unsuccessful, nor was it helped by the importation of a meaningless Prologue and Epilogue newly written for the occasion. A dabbler, evidently with no particular knowledge of the Restoration dramatists, had ineptly discovered "the germ" of a scene in *The Way of the World* in *The Gentleman Dancing Master*. He ingenuously remarks that "No writer on Wycherley or Congreve seems yet to have" noticed the resemblance, and it is very safe to add that no future writer will do so.

p. 33. EPSOM WELLS. This most popular comedy was produced at Dorset Garden, December 2, 1672. It remained in the repertory for rather more than fifty years.

p. 33. THE REFORMATION. Langbaine writes: "This Play is ascribed to Mr. *Arrowsmith;* and is a very good Comedy." It was printed 4to, 1673; *Term Catalogues*, Michaelmas (November 24) 1673; so it is permissible to date the production at Dorset Garden in the summer or early autumn of that year. Although the scene is laid in Venice it may be noted that an English Tutor, acted by Underhill, is introduced (Act IV., Scene 1), and he is given some very caustic speeches on the popular heroic tragedy of the day, dry bobs whose bite echoes *The Rehearsal*.

Downes comments that the "Reformation in the Play" is "the Reverse to the Laws of Morality and Virtue" seems meaningless, as actually nothing of the sort is the case, and he either writes at random or is confusing *The Reformation* with another play.

p. 33. MACBETH. To speak quite precisely, we must say that Davenant's version of *Macbeth* was first printed, quarto, 1674, although the quarto of 1673 (in other respects a reprint of the First Folio) introduces the song "Black Spirits and White" and several Davenant

variants in the witch scenes. The quarto, 1674, represents Davenant's alteration, which was made, no doubt, as early as 1663–4. This quarto (1674) was reprinted 1687, 1689, 1695, 1697 and 1710. Malone says that Davenant's *Macbeth* was produced in 1663; it was certainly seen by Pepys on Saturday, November 5, 1664, when he notes that it was "admirably acted." On Friday, December 28th, 1666, the diarist has: "To the Duke's house, and there saw 'Macbeth' most excellently acted, and a most excellent play for variety." On Monday, January 7, 1666–7, he writes:

> "To the Duke's house, and saw 'Macbeth,' which, though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it is a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable."

Davenant's version kept the stage until Garrick revived Shakespeare's tragedy at Drury Lane, January 7, 1744. For a full discussion of Davenant's *Macbeth* see Hazelton Spencer, *Shakespeare Improved*, pp. 152–174.

p. 33. MR. LOCK. Matthew Lock no doubt wrote certain music for Davenant's version of *Macbeth* at its first production, or almost immediately after, and of this some is extant, *e.g.*, the "Witches' Dance" in *Apollo's Banquet*, 1669, but the famous *Macbeth* music, long ascribed to Lock, is now known to be by Henry Purcell, and was, of course, composed for a later revival, probably that of 1688–9. See "Who Wrote the Famous 'Macbeth' Music?" by Mr. W. J. Lawrence, *The Elizabethan Playhouse and other Studies* (I.).

p. 33. MR. CHANNELL. Luke Channell was a famous dancing-master. Monday, September 24, 1660, Pepys went "to a dancing meeting in Broad Street, at the house that was formerly the glass-house, Luke Channell, Master of the School, where I saw good dancing." Channell is, no doubt, the Luke Cheynell mentioned in *Select City Queries*, Part I., London, 1660, by Mercurius Philalethes, as a "hop merchant," a common term for a dancing master, see *Dictionary of the*

Canting Crew. Mr. Luke Channen (*i.e.*, Channell) organized a private entertainment for the Portuguese Ambassador on March 26, 1653, for which occasion Shirley wrote his masque *Cupid and Death.* When published 4to, 1653, the poet particularly complimented the "gentlemen that performed the dances," declaring them to be "masters of their quality."

p. 33. MR. JOSEPH PREIST. Josias Priest.

p. 33. LOVES JEALOUSY. Rather *The Fatal Jealousie*, produced at Dorset Garden, August 3, 1672. This excellent tragedy by Nevil Payne was licensed for printing November 2, 1672, and published, quarto, with date 1673. The scene lies at Naples, and the intrigue largely turns upon the cunning impostures of a supposed Witch, acted by Mrs. Norris, whose nephew, Jasper, a villain, was played by Sandford. Nokes in petticoats acted the Nurse.

p. 33. THE MORNING RAMBLE. *The Morning Ramble, or, The Town-Humours*, produced at Dorset Garden in November, 1672—probably on November 4—is a comedy of easy dialogue and distinctive characterization, but practically no plot. None the less it is a good play, and one that must always give pleasure. The time of the action is from about two in the morning until eight o'clock. Betterton acted Townlove; Harris, Merry; Smith, Ruffle; Underhill, Fullam; Mrs. Shadwell, Rose; Mrs. Johnson, Honour Muchland; and Mrs. Long, Betty Rash.

p. 34. THE JEALOUS BRIDEGROOM. *The Forc'd Marriage, or, The Jealous Bridegroom*, the first of Mrs. Behn's plays, was produced in December, 1670, at Lincoln's Inn Fields. The scene is "*Within the Court of* France," where we have Philanda, Alcippus, Orgulius, Galatea, Erminia, Aminta, with her woman Lysette. Of its rococo kind it is quite a good tragi-comedy. It seems to have been revived in 1689–90.

p. 34. OTWAY THE POET. See the Introduction to my edition of Otway, Vol. I., pp. xix.–xxii.

p. 34. THE KING. This rôle was immediately given

to Westwood, whose name stands in the printed cast of the play, 4to, 1671. Westwood played such small rôles as Eumenes in Edward Howard's *The Women's Conquest*, produced in the winter of 1670; Tom Faithfull in Edward Revet's *The Town-Shifts, or, the Suburb-Justice*, April, 1671; Battista in Crowne's *Juliana, or, the Princess of Poland*, August, 1671.

p. 34. MR. NAT LEE. Nathaniel Lee's failure cannot have been quite so overwhelming as Otway's collapse, since in August, 1672, he was playing the small part of the Captain of the Watch in Nevil Payne's tragedy, *The Fatal Jealousie*. He possibly acted Marcellus in *Hamlet*, as the quarto, 1676, gives "*Marcellus*—Mr. *Lee*." On the other hand, this might have been Mr. John Lee.

p. 34. HALY. It has not, I think, before been noticed that the occasion of Downes' failure is mentioned by Pepys. Downes acted Haly, who is described in the printed cast as "Eunuch Bassa." Tuesday, July 2, 1661, the diarist notes:

> "Took coach and went to Sir William Davenant's Opera, this being the fourth day that it hath begun, and the first that I have seen it. To-day was acted the second part of *The Siege of Rhodes*. . . . The King being come, the scene opened; which indeed is very fine and magnificent, and well acted, all but the Eunuch, who was so much out that he was hissed off the stage."

Haly is a part of five and forty lines.

p. 34. ALCIBIADES. Otway's first play, which was produced at Dorset Garden in 1675, possibly in September of that year. Among the Lord Chamberlain's papers there is an entry: "[1675] Sept 22 King and Queene at Alcibiades and a box for the Mayds of Hono^r £25." This was probably the first performance. The tragedy was favourably received, and there was a revival in December, 1687.

p. 34. NERO. Nathaniel Lee's first play, *The Tragedy of Nero, Emperour of Rome*, was produced at Drury Lane, May, 1674, with Charles Hart in the title-rôle and Mrs. Marshall Poppæa.

p. 34. THE TEMPEST. The problems and difficulties concerning the Restoration versions of Shakespeare's play, vexed questions to which attention was first drawn by Mr. W. J. Lawrence in his article "Did Thomas Shadwell write an Opera on 'The Tempest'?" *The Elizabethan Playhouse and Other Studies* (I.), have been discussed in detail by Mr. Lawrence, Mr. G. Thorn-Drury, and myself. It is now generally accepted that the quarto, 1670, represents the Dryden-Davenant alteration of the play, *The Tempest, or, The Enchanted Island*, which was produced at Lincoln's Inn Fields on Thursday, November 7, 1667; whilst the quarto of 1674, which (with the exception of the folio, 1701) has been included among Dryden's dramatic works, is indeed the operatic version of *The Tempest, or, The Enchanted Island* due to Shadwell. I have reprinted the Dryden-Davenant quarto, 1670, in my *Shakespeare Adaptations*, 1922. The Shadwell opera I have given in my edition of *Shadwell's Complete Works*, Fortune Press, 1927, Vol. II. See, in particular, Vol. II., pp. 349–354, "Variants between the Davenant-Dryden Comedy, 4to, 1670, and the Opera, 4to, 1674." For details of the discussion see Vol. I., Introduction, pp. civ.–cix. Mr. Thorn-Drury holds that Dryden himself was responsible for the operatic version of *The Tempest*, although he allows that Shadwell may have lent a hand "as it proceeded on its successful career." Mr. Lawrence and myself, accepting Downes' explicit statement, argue that the operatic version is by Shadwell.

p. 34. HAVING ALL NEW IN IT. This refers to the decor. Shadwell's libretto is adapted from the Dryden-Davenant comedy.

p. 34. MYRIADS OF ARIEL SPIRITS. At the conclusion of the opera "*Scene changes to the Rising Sun and a number of Aerial Spirits in the Air.*"

p. 35. GOING TO DINNER. Act IV., Scene 2.

p. 35. MR. COGGAN. He acted Roderigo in *The Dutchess of Malfy;* and evidently played very minor rôles.

p. 35. Mr. Gibbons. Of this actor nothing is known. Other players of the Duke's House about this time whose names occur in printed casts but concerning whom nothing has been traced are: Rathband, who acted Barnardo in *Hamlet* (4to, 1676); Burford, Gonsalvo in Crowne' *Charles the Eighth* (4to, 1672), Pedro in Nevil Payne's *The Fatal Jealousie* (4to, 1673); Bamfield, Ossolinsky in Crowne's *Juliana* (4to, 1671); Sherwood, Toby in Ravenscroft's *The Careless Lovers* (4to, 1673); Stingey in Revet's *The Town-Shifts* (4to, 1671); Whaley, Runwell in the same play; Mrs. Caff, Mariana in Arrowsmith's *The Reformation* (4to, 1673).

p. 35. Mr. Anthony Lee. Rather Leigh, for so he signed his name. See his signature as a witness to the will of Thomas Shadwell, which has been reproduced in facsimile in my edition of *The Complete Works of Thomas Shadwell*, 1927, Vol. I., p. ccxxx. It will be noted that Anthony Leigh's wife also signed her surname Leigh. In the printed casts, however, the name is often erroneously gives as Lee.

Anthony Leigh, during his stage career of something less than a quarter of a century, created a very great number of parts of the first importance, and Cibber tells us: "Characters that would make the reader yawn, in the closet, have by the strength of his action been lifted into the loudest laughter, on the stage." It is universally agreed that in his line he always topped perfection, and there was no contemporary critic who did not consider that Leigh's genius was unsurpassed and indeed unsurpassable. Again, to quote Cibber:

> "Leigh was of the mercurial kind . . . in humour he loved to take a full career, but was careful enough to stop short, when just upon the precipice. He had great variety in his manner, and was very famous in very different characters."

According to a Prologue which Collier in his unprinted *History of the Restoration Stage* quotes as from a con-

temporary MS. in his possession Anthony Leigh was a limner.

> Some of our men can dance, and some can trim,
> *Noakes* has a toy shop, *Tony Leigh* can limn.

But the lines are doubtful. Leigh died in December, 1692, when he is spoken of as "Anthony Leigh of the Parish of S. Bridgett Als Brides, London, Gent."

p. 35. MR. GILLO. Gillow, although never attaining any particular prominence, was of the number of those actors who are extremely useful, and who even win applause in a wide field of secondary characters. In the reply of the Patentees, December 10, 1694, to the Petition of the Players, it is suggested that Betterton carefully repressed the merit of the younger members of his company, and the Patentees definitely blame Alexander Davenant, since even before 1687 he had allowed Betterton "to brow beate and discountenance young Actors as Mr. Giloe Carlisle Mountford & others." Gillow, in Dryden and Lee's famous drama *The Duke of Guise*, produced at Drury Lane, December 1, 1682, played Melanax, a Spirit, and it is true that Dryden says the part was "murder'd in the *Acting*." Amongst other rôles played by Gillow, which will sufficiently show his line, were: Isidore in Shadwell's *Timon of Athens*, Dorset Garden, early January, 1677–8, or even possibly the preceding December; Don Luis in Leanard's *The Counterfeits*, May, 1678; Diomedes in Banks' *The Destruction of Troy*, produced at Dorset Garden in the autumn of 1678; Phorbas in *Œdipus*, by Dryden and Lee, Dorset Garden, January, 1678–9; Count Octavio in Mrs. Behn's *The Feign'd Courtezans*, Dorset Garden, March, 1678–9; Orsino in Lee's *Cæsar Borgia*, Dorset Garden, autumn of 1679; Barberino in Tate's *A Duke and no Duke*, Drury Lane, August 18, 1684; Arius in the same author's *Constantine the Great*, Drury Lane, November 12, 1684; and Don Garcia in D'Urfey's *The Banditti*, Drury Lane, December, 1685, or early in 1686. After 1687 Gillow's name is

no longer found, and he probably died about this time or, at any rate, retired from the stage.

A Mrs. Gillow acted Ardella in Otway's *Alcibiades*, produced at Dorset Garden in September, 1675; Garcia in *Don Carlos*, performed at the same house in the summer of 1676; Lucetta in Mrs. Behn's *The Rover* (I.), Dorset Garden, March, 1677; and some other very insignificant rôles. This lady was probably the wife, perhaps some other relative of Gillow. If she were Gillow's sister, and later married, she would, of course, subsequently appear under another name.

p. 35. Mr. Jevon. Thomas Jevon was born in 1652 and died December 20, 1688, being buried in Hampstead churchyard on the 24th of that month. Langbaine, writing in 1691, mentions him as, "A Person lately dead, and one sufficiently known to all that frequent the Theatre, both for his Excellencies in Dancing and Acting." According to one account, which is probably correct, he had originally been a dancing master, and there are several allusions to his grace and agility. He is said to have been of a very slight thin figure. Although he was not upon the stage for a longer period than some fourteen or fifteen years, he created a large number of parts in the popular successes of the day. Among these were the Poet in Shadwell's *Timon of Athens*, Dorset Garden, December, 1677, or January, 1677–8; Caper in Otway's *Friendship in Fashion*, Dorset Garden, early April 1679; Fourbin in *The Souldiers Fortune*, at the same house early in 1679–80; Foppington in Mrs. Behn's *The City-Heiress*, Dorset Garden, early in 1682; the Gentleman-Usher in Tate's *King Lear*, Dorset Garden, early spring of 1681; and in May, 1688, at Drury Lane, when after two or three performances Nokes threw up the rôle of Belfond Senior, he instantly followed this great comedian, and it says much for his powers that he achieved a great success. When *The Squire of Alsatia* was printed, 4to, 1688, Jevon's name appears as Belfond Senior in the cast. Jevon was our first English harle-

quin, and he played this part in Mountford's pantomime at Dorset Garden in 1686-7, which was printed some ten years later, 4to, 1697, as "The Life and Death of Doctor Faustus, Made into a Farce with the Humours of *Harlequin* and *Scaramouch*: As they were several times Acted By Mr. *Lee* (*Leigh*) and Mr. *Jevon*, At The Queen's Theatre in *Dorset* Garden." In the spring of 1687 he also acted Harlequin in Mrs. Behn's delightful fantasy *The Emperor of the Moon*.

Jevon is the author of one play, a capital farce in three acts entitled *The Devil of a Wife, or, A Comical Transformation*, which was produced at Dorset Garden in March, 1685–6. Printed, 4to, 1686, by 1735 it had run to an eighth edition. In a slightly altered form as *The Devil to Pay*, produced at Drury Lane, August 6, 1731, this farce kept the stage till the first quarter of the nineteenth century, and at minor theatres and in the provinces was to be seen of even more recent years. As late as December, 1852, an adaptation called *The Basket-Maker's Wife* was produced at Niblo's Garden, New York.

p. 35. MR. PERCIVAL. Thomas Percival was a useful actor, but of undistinguished mediocrity. He is better known as the father of Susanna Percival, the famous actress who married William Mountford, and *en secondes noces* became Mrs. Verbruggen. In 1675 Percival appeared as Fortinbras in *Hamlet*; in the Introduction, pp. lxxxiv.–xc. to my *Shakespeare Adaptations*, 1922, I give a list of the parts acted by Percival, and it will be remarked that they are all of a very minor importance, such as Grisolan in *The Dutchess of Malfi*; Spinosa, a conspirator in *Venice Preserv'd*; Artemidorus in *Julius Cæsar*. In September, 1693, Percival was arrested on a charge of clipping coin, and being found guilty he was condemned to death on the following October 17. The sentence, however, was commuted to transportation, and he got as far as Portsmouth, where he died and was buried.

p. 35. MR. WILLIAMS. Joseph Williams, who be-

came a very important actor and played many leading parts. He was, for example, the original Theodosius in Lee's *Theodsius, or, The Force of Love*; the Prince of Cleve in the same author's *The Princess of Cleve;* Polydore in *The Orphan* to the Castalio of Betterton; Vainlove in *The Old Batchelour;* Mellefont in *The Double-Dealer*. In 1695, when there was so great a division in the actor's camp, at first Joseph Williams migrated with Betterton and his followers to the little Lincoln's Inn Fields theatre. However, upon some disagreement, before they began to play he departed from them and returned to Drury Lane. One of his last characters was Roebuck in Farquhar's *Love and a Bottle*, produced at Drury Lane in 1699. His name does not appear after 1700. Cibber says that his merit was very great, yet his industry "was not equal to his capacity, for he loved his bottle better than his business."

p. 35. MR. BOMAN. John Bowman, born in 1651, was celebrated as a youth for the beauty of his voice. His name occurs in the printed casts to a very large number of parts, many of which are of great importance. He was celebrated for his fops of fashion, and he was the original Lord Froth in *The Double-Dealer;* Tattle in *Love for Love;* and Petulant in *The Way of the World.* He lived to a green old age, and Davies says that he "was supposed to be near ninety years old when he died; no coquette was ever more careful to conceal her age than this actor: to those who asked him his age, his constant reply was, '*Sir, I am very well.*'" It is recorded that when *Volpone* was revived in 1731, with Mills as Volpone and Wilks as Mosca,

"the part of the first avocatore, or superior judge was represented with great propriety by the venerable Mr. Bowman, at that time verging to the eightieth year of his age. This actor was the last of the Bettertonian school. By the remains of this man, the spectators might guess at the perfection to which the old masters in acting had arrived. Bowman pronounced the sentence upon the several delinquants, in the comedy, with becoming gravity, grace, and dignity."

In an obituary notice in the *Scots Magazine* for March, 1739, Bowman is spoken of as the oldest actor and singer in England.

p. 35. MRS. BARRY. Elizabeth Barry, born in 1658, according to theatrical tradition owed her extraordinary success upon the stage to the tuition of Rochester. Cibber says, "There was, it seems, so little hope of Mrs. Barry, at her first setting out, that she was, at the end of the first year, discharged the company, among others that were thought to be a useless expense to it." Rochester, however, determined to make her great, and for many months he so trained her that upon her return to the theatre she was recognized as a finished actress, and before long her genius blazed out in all its glory. In the Preface to his tragedy *Cleomenes, The Spartan Heroe*, 4to, 1692, in which play Mrs. Barry created Cassandra, Dryden wrote: "*Mrs.* Barry, *always excellent, has in this Tragedy excell'd herself, and gained a Reputation beyond any Woman whom I have ever seen on the theatre.*" Mrs. Barry retired from the stage in 1710, her last appearance being Lady Easy in Colley Cibber's *The Careless Husband*, at the Haymarket, June 13, of that year. For some time past she had only appeared at irregular intervals. In Acton churchyard there was formerly the following memorial: Near this Place Lies the Body of Elizabeth Barry, Of the Parish of S. Mary le Savoy, Who departed this life the 7th of Novem. 1713. Aged 55 years.

p. 35. MRS. CURRER. Elizabeth Currer was born in Dublin, and owing to her beauty and extraordinary spirit a few years after she had joined the Duke's Company she became a great favourite with the town. There are constant allusions to her beauty and her popularity. She played many characters of importance, such as Lady Fancy in Mrs. Behn's *Sir Patient Fancy*, produced at Dorset Garden in January, 1677–8; Madam Tricklove in D'Urfey's *Squire Oldsapp*, produced at the same house in the summer of 1678; Eugenia in Ravenscroft's comedy *The London Cuckolds*,

Dorset Garden, November, 1681 ; and Mrs. Featly in the same author's *Dame Dobson*, produced in the early autumn of 1683. Probably the least original part acted by Mrs. Currer was the Widow Ranter in Mrs. Behn's posthumous play of the same name, produced at Drury Lane in the late winter of 1689. Her most famous character was Aquilina in *Venice Preserv'd*, produced at Dorset Garden on February 9, 1681–2. Davies says ; When Leigh and Mrs. Currer performed the parts of doting cully and rampant courtezan, the applause was as loud as the triumphant Tories, for so they were at that time, could bestow."

In the Epilogue, spoken by Jevon, to *Like Father, Like Son, or, The Mistaken Brothers*, produced April 5, 1682, an alteration by Mrs. Behn of Randolph's *Zealous Lovers*, the following couplet refers to Mrs. Currer :

> Sweet Mistris *Corall* here has lost her Lover,
> Pshaw *English* or *Irish* ground shall find another.

p. 35. MRS. BUTLER. Charlotte Butler was, according to Cibber, " the daughter of a decayed knight," and was recommended to the theatre by King Charles, who had indeed given her her Christian name.

" She proved not only a good actress, but was allowed in those days, to sing and dance to great perfection. In the dramatic operas of *Dioclesian* and *King Arthur*, she was a capital and admired performer. In speaking, too, she had a sweet-toned voice, which, with her naturally genteel air and sensible pronounciation, rendered her wholly mistress of the aimiable, in many serious characters. In parts of humour, too, she hadda manner of blending her assuasive softness, even with the gay, the lively, and the aluring."

In J. Payne Collier's *History of the Restoration Stage* (MS. at Harvard), it is said on p. 202 that Mrs. Butler made her début in a comedy called *Fools have Fortune, or, Luck's All*. This comedy was not printed, and there does not appear to be any mention of it elsewhere, but Collier avers that the Prologue and Epilogue are in a contemporary MS. in his possession. The Prologue

speaks of Mrs. Butler as a " new woman " making her first appearance, and to prevent misconception her name is inserted in the margin. This is very possibly correct, although Collier's forgeries were so many that one may well hesitate to accept his word without further evidence. The lines Collier quotes from this Prologue are as follows :

> 'Tis seldom a new play with you prevails,
> But a new actress almost never fails.
> New did I say ? Nay though the town before,
> Had rumpled, read, and thumb'd her o'er and o'er.
> But on the stage no sooner she appears,
> And presently the sparks prick up their ears,
> And all in clusters round the scenes do take
> Like boys about a bush to catch a snake.
> The charming silver hand the prize does win
> And then the snake does quickly cast her skin,
> And in embroidery struts, and point *Venee*
> Who t'other day was draggled to the knee.

We are told that reference was then made to the depressed state of the stage as threatening to drive the players to other occupations.

> Not but if wit's extinction lies decreed,
> We have more trades to trust to for a need.
> Poets can fall a writing those romances
> Which they call Protestant Intelligances.
> Some of the men can dance, and some can trim
> *Noakes* has a toy shop, *Tony Leigh* can limn.
> And I believe 'tis known to most of you,
> Our female actresses have toyshops too.

We actually know from several other sources (*e.g.*, Tom Brown's *Letter of News from Mr.* Joseph Haines . . . December 21, 1701), that James Nokes, the famous comedian, kept a toy-shop " over against the *Exchange*." It is not, I believe, elsewhere recorded that Anthony Leigh was a limner. If this Prologue is not genuine, but forged, one can only say that it is an extraordinarily clever and adroit piece of work. The fact that *Fools have Fortune* has not been traced need not weigh against it, for we find that several plays have entirely disappeared. For example, nothing is

known of *The Rectory; The Sea Captains; The Politian; No Fool like the Old Fool;* and others which occur in the Lord Chamberlain's lists as having been seen by Charles II.

Since the patentees very unwisely refused Mrs. Butler an addition of 10*s.* a week to her salary, which was then 40*s.*, she accepted an offer made by Joseph Ashbury and crossed to Dublin to appear on the Irish stage. The theatre in Smock-alley had been closed during the troubles between King James II. and the Prince of Orange, but was opened by Mr. Ashbury on March 23, 1691–2.

p. 35. MRS. SLAUGHTER. She acted Cornelia, Widow Queen of Cyprus, in Crowne's *Charles the Eighth*, produced at Dorset Garden, November, 1671. Genest with great probability suggests that she became Mrs. Osborne, whose name frequently occurs. In a list of Royal Comedians under James II., Margaret Osborne is duly entered.

p. 35. MRS. KNAPPER. Mrs. Napper played very small parts, generally waiting-women, such as Betty, Emilia's woman in *A Fond Husband*, spring of 1676; Betty in *Tom Essence*, autumn of same year; Silvia, attendant to Fickle, in *Madam Fickle*, autumn, 1676. In Settle's *Pastor Fido*, winter of 1676, she played Celia "Confident to Corisca." Her name is seldom found.

p. 35. MRS. TWIFORD. This lady was an accomplished actress, and won no little applause. Among her many rôles not mentioned by Downes were Aurelia in D'Urfey's *The Royalist*, Dorset Garden, January, 1681–2; Beatrice in Ravenscroft's *Dame Dobson*, autumn of 1683; Fiametta in Tate's *A Duke and No Duke*, autumn of 1684; Mildred in the same author's version of *Eastward Hoe*, entitled *Cuckold's Haven, or, An Alderman no Conjurer*, autumn of 1685; Menalippe in D'Urfey's *A Commonwealth of Women*, summer of 1685; Christina in the same author's *The Banditti*, early summer 1685–6; Lettice in Jevon's *Devil of a Wife*, March, 1685–6.

p. 35. THE SIEGE OF CONSTANTINOPLE. A very good tragedy which was produced at Dorset Garden in November, 1674, and published, 4to, 1675. Shaftesbury in this play is very pointedly satirized as the Chancellor.

p. 35. THE CONQUEST OF CHINA. This robustious drama was produced at Dorset Garden in 1675, perhaps in May, on 28th of which month it was seen by the King. Jevon acted Legozun, a Prince of China. The tragedy is fast and furious, and we meet with such stage direction as, "*They all fall on their Swords*" and "*Dy omnes.*" It is obvious that the incident related by Downes must have taken place at a rehearsal.

In the Preface to *The Libertine*, 4to, 1676, Shadwell sneers at the author who "is believed to have been three years drudging upon the *Conquest of China* but he ought not to be called a Poet, who cannot write ten times better in three weeks."

p. 35. FEBRUARY, 1673. This date is very incorrect. *Psyche* was produced at Dorset Garden on February 27, 1674–5. The vocal music was composed by Matthew Locke; the instrumental music by Giovanni Baptista Draghi, the famous Italian Maestro, who was in Queen Catherine's service; the elaborate scenery was painted by the admired Stephenson; the dances were arranged and superintended by St. Andree, the principal coryphæus of his time. The whole was under the most careful supervision of Betterton himself. Shadwell's opera is largely borrowed from the French tragédie-ballet *Psyche* which was produced in January, 1671. For full details see *Psyche* and the notes upon that play in my edition of *The Complete Works of Thomas Shadwell*, Vol. II., 1927.

p. 36. SIR PATIENT FANCY. It must be carefully noted that the chronology of Downes is here entirely wrong.

Sir Patient Fancy was produced at Dorset Garden in January, 1677–8.

The Rover, or, The Banish't Cavaliers, Part I., was produced at Dorset Garden, March, 1676–7.

The Second Part of *The Rover* was produced at Dorset Garden in the spring of 1679.

Alcibiades was produced at Dorset Garden in 1675, probably in September.

Madam Fickle was produced at Dorset Garden in November, 1676.

Don Carlos was produced at Dorset Garden in 1676, probably in June.

p. 36. It Lasted Successively 10 Days. It must be noticed that ten performances then constituted a long run, and there can be no doubt that Downes' statement is entirely accurate. Dr. Johnson in his Life of Otway mentions a tradition that *Don Carlos* "is said to have been played thirty nights together." He continues:

> "This however it is reasonable to doubt, as so long a continuance of one play upon the stage is a very wide deviation from the practice of that time; when the ardour for theatrical entertainments was not yet diffused through the whole people, and the audience, consisting nearly of the same persons, could be drawn together only by variety."

A run of thirty nights was unheard of in the Restoration theatre, although the writer of a recent *Handbook to Restoration Drama* (!) shows himself inclined to accept the greater number. But he merely betrays his ignorance of the theatrical conditions of the time. His pages are indeed superficial, ignorant, and silly.

p. 36. It Got More Money. Barton Booth in a letter to Aaron Hill says: "Mr. Betterton observed to me many years ago that *Don Carlos* succeeded much better than *Venice Preserv'd* or *The Orphan*, and was infinitely more applauded and followed for many years." Davies, writing in 1784, records: "Don Carlos continued long a favourite drama; it was revived about fifty years since, at the theatre in Lincoln's Inn Fields." This would appear to have been the last revival.

p. 36. The Man of Mode. This, the third and last comedy by Sir George Etherege, was produced at Dorset Garden on March 11, 1676. At the beginning

of the eighteenth century Wilks was much admired as Dorimant, and Colley Cibber as Sir Fopling Flutter, and by their fine performance of these parts the play long remained a favourite. One of the last performances seems to have been a revival at Covent Garden in March, 1766.

A theatrical history of Etherege's comedies is a desideratum. Anything of the kind was altogether omitted in the latest recension of Etherege, an arid and uninspired, though doubtless painstaking, reprint, and this although the editor is said to have been in travail of the three plays as long as Pliny's elephant. (Decem annis gestare in utero uulgus existimat.) Parturiunt montes . . .

p. 36. THE SOLDIERS FORTUNE. This excellent comedy was produced at Dorset Garden early in 1679–80. The King saw the play on March 1 of that year, and possibly this was the original performance. There was a magnificent cast, including Betterton as Captain Beaugard; Smith as Courtine; and Mrs. Barry as Lady Dunce. Especially great were Nokes as Sir Davy Dunce and Leigh as Sir Jolly Jumble. Cibber has recorded the infinite entertainment which they afforded their audiences in these sprightly scenes.

The Souldiers Fortune remained popular for well-nigh half a century. Probably the last revival was that at Lincoln's Inn Fields on January 9, 1723. On March 8, 1748, at Covent Garden, it was given as an after-piece, being cut down to a couple of acts. For ampler details of this comedy see my edition of *The Works of Thomas Otway*, 1926, Vol. I., Introduction, pp. lxxxi–lxxxvi; and the play itself with the notes in the second volume.

p. 36. THE FOND HUSBAND. *A Fond Husband, or, The Plotting Sisters.* One of D'Urfey's best comedies, was produced at Dorset Garden in the spring of 1676, licensed for printing June 15, 1676, 4to, 1677. Anthony Leigh was especially famous in the character of old Fumble, "a superanuated Alderman, that dotes on

Black Women; He's very deaf and almost blind; and seeking to cover his imperfection of not hearing what is said to him, answers quite contrarily." Steele in *The Guardian* (82; June 15, 1713) says of *A Fond Husband:* "This comedy was honoured with the presence of King Charles the Second three of its first five nights." It kept the boards until the middle of the eighteenth century.

p. 36. CIRCE. This opera by Charles Davenant was produced at Dorset Garden in March, 1676–7. It is cleverly contrived to afford scope for the most striking spectacular effects. It was revived at Lincoln's Inn Fields in July, 1704, and again in April, 1719.

p. 37. THE SIEGE OF TROY. Rather *The Destruction of Troy*, which was produced at Dorset Garden in the winter of 1678 (licensed for printing January 29, 1678–9). It is a good tragedy, and the last scene the burning of Troy was no doubt very effective. There is a long cast. Hector was acted by Harris; Paris, Crosby; Troilus, Joseph Williams; Achilles, Betterton; Ulysses, Smith; Helena, Mrs. Price; Andromache, Mrs. Betterton; Polyxena, Mrs. Barry; and Cassandra, Mrs. Mary Lee. The Epilogue was spoken by Mrs. Anne Quin.

p. 37. ANNA BULLEN. *Vertue Betray'd, or, Anna Bullen* is a very pathetic tragedy whose tenderness often awakens real emotion, and upon the stage must have proved extremely moving. It was produced at Dorset Garden, April 5, 1682 (Bindley), with Smith as King Henry; Gillow, Cardinal Wolsey; Betterton, Piercy; Joseph Williams, Rochford; and Mrs. Barry, Anna Bullen.

As is well known Narcissus Luttrell made a very extensive collection of broadsides and contemporary satires, upon which it was his wont to inscribe the date of purchase. Of these broadsides not a few are the Prologues and Epilogues of new plays which were thus immediately issued. The date written on these Prologues is generally that of the date of the actual pro-

duction of the play, and always an approximate date. Very many of these pieces passed into the hands of James Bindley (*ob.* 1818), First Commissioner in the Stamp Office, the friend of Malone. His library was sold 1818–21, and the greater part of this collection is now in the Bodleian Library. Accordingly in quoting a date thus derived it will be given with Bindley's name.

Davies says: "*Anna Bullen* has not been revived since the death of Mrs. *Oldfield*, who acted the Principal Part." This is not correct, for there were performances at Covent Garden in 1750, 1758, and 1766, since which last year Banks' tragedy has probably not been given. At least half a dozen plays and dramatic poems, not to mention two pantomimes, in the nineteenth century have taken Ann Boleyn as their heroine.

p. 37. The Feign'd Curtezans. *The Feign'd Curtizans, or, A Night's Intrigue*, 4to, 1679. This excellent comedy by Mrs. Behn was produced at Dorset Garden in April, 1679, and it seems difficult to believe that such capital fare did not pass into the theatrical repertory. There was a revival at Lincoln's Inn Fields, August 8, 1716.

p. 37. The City Heiress. *The City Heiress, or, Sir Timothy Treat-All* was produced at Dorset Garden May 15, 1682 (Bindley), Sir Timothy Treat-All, acted by Nokes, is "an old seditious Knight, that keeps open House for Commonwealthsmen and true blue followers." There is some very pleasant satire on Shaftesbury, and, although not entirely original, the scene of the pretended burglary is one of the most exquisitely humorous situations to be found in any comedy. If in spite of its great merit it did not become a stock play, this must be ascribed to the directly political nature of much of its sparkling wit, a feature in many details necessarily ephemeral, although in truth there is much of general application which has not lost its point even to-day.

One of the latest revivals of *The City Heiress* was that at the Haymarket on July 10, 1707, for the benefit of Husband and Pack, when it met with a very favourable reception.

p. 37. TIMON OF ATHENS. Shadwell's alteration of Shakespeare's great tragedy was produced at Dorset Garden, probably early in January, 1677–8, or possibly even in the preceding December with Betterton as Timon; Smith, Alcibiades; and Harris, Apemantus. It seems probable that part, at least, if not the whole, of the original music for Shadwell's drama was composed by Louis Grabu. Henry Purcell's *Timon* music is dated by Barclay Squire about 1694. For a full theatrical history of the play see my edition of *The Complete Works of Thomas Shadwell*, Vol. II., in which *Timon of Athens* is reprinted.

p. 37. THE LIBERTINE AND VIRTUOSO. For reprints and full accounts of these plays see my "Shadwell," Vol. II. *The Libertine* was produced at Dorset Garden in June, 1675, probably about the 15th of that month. Betterton acted Don John, and Underhill, Jacomo, his man.

The Virtuoso, a satire upon scientific pedantry, was produced at Dorset Garden in May, 1676. Sir Formal Trifle was played by Anthony Leigh; Sir Samuel Hearty, by Nokes; and old Snarl by Cave Underhill. This is one of the best of Shadwell's comedies, and we are surprised to find that it did not keep the stage longer than until the beginning of the eighteenth century.

p. 37. THE SPANISH FRYAR. *The Spanish Fryar, or, The Double Discovery.* This excellent comedy, which stands in the front rank of English plays, was produced at Dorset Garden in March, 1679–80. Anthony Leigh acted Dominic with great applause, and at Knole there exists a portrait of him in this character. On November 13, 1706, at the Haymarket, Bullock played the Friar to the Torrismond of Betterton—his original rôle. At the same house, March 18, 1707, Betterton was seen

as Dominic for his benefit. *The Spanish Fryar* was long popular. Towards the end of the eighteenth century it was abridged to three acts. One of the latest revivals was at the Haymarket, May, 1787.

p. 37. ŒDIPUS. Downes blunders sadly with regard to this play, for Dryden definitely tells us: "I writ the First and Third Acts of *Œdipus*, and drew the *Scenery* of the *whole Play*." The rest belongs to Nat Lee. *Œdipus* was produced at Dorset Garden early in 1678–9, probably in January. The last revival was at Covent Garden, January 10, 1755.

p. 37. THE ORPHAN. This fine tragedy was produced at Dorset Garden early in 1680, probably February. Monimia has been played by most of the great English actresses of the past—Mrs. Oldfield, Mrs. Porter, Mrs. Seymour, Mrs. Cibber, Mrs. Pritchard, Mrs. Yates, Mrs. Bellamy, and Miss O'Neill. Otway's drama definitely held the stage until the retirement of this last tragedienne. In May, 1925, two performances of *The Orphan* was given at the Aldwych Theatre, London. The play was so misunderstood and patently mishandled by the producer and, unfortunately, altogether miscast, that the production proved a lamentable failure.

p. 38. VENICE PRESERV'D. Produced at Dorset Garden, February 7, 1681–2.

p. 38. THE FATAL MARRIAGE. Produced at Drury Lane, February, 1693–4.

p. 38. SHE FORC'D TEARS. Writing of Mrs. Barry, Davies says: "In the play of the Orphan, when, on leaving Castalio, in the last act, she bust out into that affecting exclamation, 'O poor Castalio!' she never failed to shed tears herself, nor was it possible for the audience to restrain from corresponding lamentations."

p. 38. TITUS AND BERENICE. It must be remarked that here the chronology is very confused. *Titus and Berenice*, licensed (for printing) by Roger L'Estrange, February 19, 1676–7, was probably produced some two or three months before. Betterton played Titus and

Mrs. Mary Lee, Berenice. The tragedy seems to have kept the stage only a few years.

The Cheats of Scapin long remained popular, and was acted as a short after-piece season after season in the eighteenth century. November 6, 1812, at Covent Garden, *The Cheats of Scapin*, "Not acted many years," was given for one performance, with Mathews as Scapin. However, the farce still lingered at the minor theatres and in the provinces.

p. 38. THEODOSIUS. Lee's tragedy was produced at Dorset Garden in the autumn of 1680. It remained immensely popular for more than a century. Probably the latest revival was Drury Lane, January 20, 1797.

p. 38. NERO. Love's first play, *The Tragedy of Nero, Emperour of Rome*, was produced at Drury Lane in May, 1674. Hart acted Nero; Mohun, Britannicus; Cartwright, Seneca; Mrs. Marshall, Poppea; Mrs. Corey, Agrippina; and Mrs. Cox, Octavia. It does not appear to have been revived after the union.

p. 38. THE COURT OF AUGUSTUS. *Gloriana, or, The Court of Augustus Cæsar*, was produced at Drury Lane in January, 1675–6. This fine tragedy is founded upon episodes in La Calprenède's romance *Cléopâtre*. Augustus Cæsar was played by Mohun; Marcellus, Kynaston; Cæsario, Hart; Ovid, Clarke; Gloriana, Mrs. Marshall; and Julia, Mrs. James.

p. 38. THE PRINCE[SS] OF CLEVE. This play was produced at Dorset Garden in the winter of 1681, but not printed until several years later, 4to, 1689. (Advertised in *Gazette*, May 16, 1689). The serious scenes are pathetic and interesting; the comic episodes very good—when it was issued from the press several gaps occur in the list of performers. Joseph Williams acted the Prince of Cleve; Mrs. Barry the Princess; and Betterton, Nemours. The play is founded upon the famous novel by Madame de la Fayette, which was published at Paris in 1677 under the name of her secretary, Segrais. The "science du cœur," which Fontenelle admired in the romance

has been preserved in the English drama. *The Princess of Cleve*, "the most fam'd Romance. Written in French by the greatest wits of France. Englished by a Person of Quality at the request of some friends," was published by Bentley and Magnes, 8vo, 1679.

p. 38. THE PRINCE OF CLEVE. Rather: "The Princess of *Cleve*."

p. 38. THE LANCASHIRE WITCHES. As this play was originally written it was full of profanity and inflammable political matter. However, when the script was submitted to Charles Killigrew, with a carelessness that was highly culpable, he only excised the most flagrantly offensive passages. But during rehearsals serious complaints were made, and Charles Killigrew hastily re-examined the manuscript. In consequence of this second reading he cut out a very great deal more of the play, all that in the printed copies is given in the italic letter. At length after protracted delays *The Lancashire Witches* was presented at Dorset Garden in the autumn (probably September) of 1681. Anthony Leigh played Tegue O'Divelly. We are hardly surprised to know that even in its revised condition the play aroused very serious opposition. None the less, amid the wonderment of flyings and machines a good deal of the coarse abuse and political rancour passed unheeded, and it was indeed these novelties which secured a fairly long life upon the stage. It should be noted, however, that future revivals of this play were "carefully revis'd," and it is clear that a good deal of the piece was drastically shorn, whilst, on the other hand, the "Dances, Risings, Sinkings, and Flying of the Witches" were elaborated. In a word, the play became mainly spectacular. The last time that it was seen was in 1736. For a full account of this play see my edition of *The Complete Works of Thomas Shadwell*, Introduction, pp. clxviii–clxxxiv; also Vol. IV., the reprint of the play itself with the Histories and Notes.

p. 39. UNITED PATENTS. The Theatre Royal Com-

pany had for some years been in great difficulties, and as was natural their rivals took advantage of the situation. In April, 1682, the theatre was compelled to close, and early the next month on May 4, articles of union were signed between Charles Killigrew on the one hand, and on the other Betterton, Charles Davenant and Smith.

p. 39. He Dy'd Some Time After. Charles Hart died at his country house, Stanmore Magna, Middlesex, on Thursday, August 18, 1683, and was buried there on the following Saturday, August 20.

p. 39. 40 Shillings a Week. According to the agreement Charles Hart was to be paid 5*s*. every day during his life when a piece was performed at the theatre, "excepting on days the young men or young women play for their own profit only."

p. 39. Major Mohun. Michael Mohun was especially badly used by the articles of union, and he was constrained to petition the King. This document commences :

"Sheweth That yor petr hath faithfully served yor Mate & Father (of ever Blessed Memory) 48 yeares in ye quality of an Actor, and in all ye Warrs in England & Ireland & at ye Seege of Dublin was desperately wounded & 13 monethes a Prisoner, and after that yor petr served yor Mate in ye Regmt of Dixmead in Flaunders & came over with yor Mate into England where yor Sacred Pleasure was that he should Act againe, as he hath ever since vpon all Occasions continued. . . ."

The petition says that, owing to the union, instead of the share and a quarter in the scenes, clothes and plays of the Theatre Royal, he is merely offered 20*s*. a day upon such days when they have any use for his services, and as it is plain that the Duke's Company could not have studied the plays belonging to the Theatre Royal he will not very often be called upon to act, therefore he humbly prays that the King

"will be graciously pleased to Order the prsent Company to allow him the same Conditions as Mr. Hart and Mr. Kinaston haue, (whos Shares were all equall before) whereby he may be

enabled to support himselfe & 5 children And yor petr shall as in duty bond pray &c."

It is good to know that on November 23, 1682, Lord Arlington gave orders that Mohun was to be granted absolutely the same conditions as Hart and Kynaston, and this was reinforced by a second order, December 5, 1682, which commanded that Mohun should have the same weekly pension, commencing from November 23 last, as Charles Hart enjoyed, and, moreover, he was "to be imployed prsently, & to have his owne parts to Act." It does not appear, however, that Mohun played after the union.

p. 39. Mr. Wiltshire. John Wiltshire was a young actor of considerable merit who had joined the Theatre Royal in 1676. Before the union he played, amongst other parts, Thessalus in *The Rival Queens*, March, 1676–7; Plush in Leanard's *The Country Innocence, or, The Chambermaid turn'd Quaker*, March, 1677; Cynthio in *Scaramouch a Philosopher, Harlequin a School-Boy, Bravo, Merchant, and Magician*, May, 1677; Oswald in Ravenscroft's *King Edgar and Alfreda*, winter of 1677; Passal in Edward Howard's *The Man of Newmarket*, spring, 1678. He certainly joined Betterton some two years before the actual union of the companies, as we find he played at Dorset Garden Shift in *The Rover II.*, which was produced in February, 1680, and Lucius in Lee's *Theodosius*, given in the autumn of the same year. At this same house he acted Young Clifford in Crowne's *The Misery of Civil War*, early in 1680. In December of that year he was Collatinus in Lee's *Lucius Junius Brutus*. In November, 1681, he was Loveday in *The London Cuckolds*. Early in 1682 he acted Friendly in *Mr. Turbulent, or, The Melancholicks*, and in the autumn of the same year Antonio in Mrs. Behn's *The False Count*. After the union he played the Cardinal of Guise in *The Duke of Guise*, produced at Drury Lane, December 1, 1682; Gerrard in Ravenscroft's *Dame Dobson*, produced June 1, 1683 (Bindley); Lycinius in Lee's *Constantine the Great*, November 12 of the same

year; Bacurius in a revival of *A King and No King;* Tridewell in *The Northern Lass*, March 21, 1683–4; Messala in *Julius Cæsar;* Alberto in Southerne's *The Disappointment*, April 5, 1684; Lavinio in Tate's *A Duke and No Duke*, August 18 of the same year. Early in 1685, upon obtaining a captain's commission, Wiltshire left the stage. He was killed during his first engagement in Flanders.

p. 39. Mrs. Cook. Sarah Cook was of very humble origin, for her mother kept a tiny shop. She seems to have joined the nursery at an early age. One of her first recorded characters is Gillian in Leanard's *Country Innocence*, Theatre Royal, March, 1677. Before the union she acted several important parts, such as the Countess of Rutland in Banks' *The Unhappy Favourite, or, The Earl of Essex*, produced in the autumn of 1681; and Semanthe in Southerne's *The Loyal Brother*, given in the spring of the following year. She was particularly celebrated for speaking prologues and epilogues, and to her was entrusted Dryden's Epilogue to *The Duke of Guise*. She also spoke "the first day" the Prologue, written by Mrs. Behn to Rochester's *Valentinian*, produced February 20, 1683–4 (Bindley), and Dryden's Epilogue to Lee's *Constantine the Great*, November 12, 1684, in which tragedy she played Serena. She had leading rôles in a large number of revivals, including Edith in *Rollo, Duke of Normandy*, and Portia in *Julius Cæsar*. Writing from Ratisbon, March, 1688, to Jephson Etherege says: "Sarah Cooke was always fitter for a player than for a Mrs., and it is properer her lungs should be wasted on ye stage then that she should die of a disease too gallant for her." She died in April, 1688, as is mentioned in a letter, May 5, of that year from Lord Granville to Sir William Levesan.

p. 39. Mrs. Monfort. Susanna Percival, the daughter of Thomas Percival the actor. In March, 1688, Etherege in a letter to Jephson writes: "Mrs. Percivall had only her youth and a maidenhead to

recommend her, wch makes me thinke you do not take it to heart that Mrs. Mumford is so discreet." After the death of her husband, December, 1692, Mrs. Mountfort married John Verbruggen. Cibber has devoted the most brilliant pages of his *Apology* to the praises of her genius, and in *A Comparison Between the Two Stages*, 1702 (a work often, but it appears erroneously, attributed to Gildon), she is said to be infinitely superior to either Mrs. Oldfield or Mrs. Rogers. She died in the year 1703.

p. 39. MR. MONFORT. William Mountford, who was of a Staffordshire family, is stated in the *Biographia Dramatica* to have been born in 1659, but perhaps 1661 would be the more correct date. He joined Betterton's Company when a mere lad, and in the cast of Leanard's *The Counterfeits*, produced at Dorset Garden in May, 1678, we have: "Boy, Young Mumford." In *The Revenge, or, A Match in Newgate*, produced at the same theatre in 1680, Jack, the barber's boy, is given to Mumford. His first part after the union was Alphonso Corso in *The Duke of Guise*, December 1, 1682. Within a couple of years he had established himself as an actor of the first rank, and he created a very large number of important parts. Cibber regarded him as a genius of the first order:

> "Of person he was tall, well made, fair, and of an agreeable aspect; his voice clear, full, and melodious; in tragedy he was the most affecting lover within my memory. His addresses had a resistless recommendation from the very tone of his voice . . . he had, besides all this, a variety in his genius which few capital actors have shown, or, perhaps, have thought it any addition to their merit to arrive at. He could entirely change himself; could at once throw off the man of sense, for the brisk, vain, rude, and lively coxcomb, the false, flashy pretender to wit, and the dupe of his own sufficiency: of this he gave a delightful instance in the character of *Sparkish*, in Wycherley's 'Country Wife.' In that of *Sir Courtly Nice*, his excellence was still greater: there his whole man, voice, mien, and gesture, was no longer Mountfort, but another person."

Mountford was stabbed in Howard Street, Strand, by Lord Mohun, a fellow of the vilest character, on

the night of December 9, 1692. He lingered until noon on the following day, a Saturday. That evening he was to have acted Bussy D'Ambois at the theatre, and it will be remembered in the play that Bussy is foully assassinated by Monsieur and the Duke of Guise, who shoot him with pistols in the back.

p. 39. MR. CARLILE. James Carlisle was a member of a Lancashire family, whose partiality for the stage induced him to join Betterton's Company whilst yet quite young. His name occurs to several parts, although none of these may be considered of very great importance. Thus he acted Aumale in *The Duke of Guise*, Drury Lane, December 1, 1682; Lesbino in Southerne's *The Disappointment*, April 5, 1684 (Bindley); Pate in a revival of Brome's *The Northern Lass*, March 21, 1683–4; Cinna, the conspirator, in *Julius Cæsar*; Brunetto in *A Duke and No Duke*. Having obtained a commission under the Prince of Orange, he was killed in the Irish wars at the Battle of Aughrin, July 11, 1691.

Carlisle has left one play, *The Fortune Hunters, or, Two Fools well Met*, which was produced at Drury Lane in the early spring of 1688–9, 4to, 1689, advertised in the *Gazette*, June 27, 1689.

p. 40. THE MOOR OF VENICE. Othello was among the greatest of Betterton's creations, and Steele, in the *Tatler*, has given us a fine picture of this great actor in that part:

"I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared on our stage. The wonderful agony which he appeared in, when he examined the circumstance of the handkerchief in *Othello*; the mixture of love that intruded upon his mind upon the innocent answers *Desdemona* makes betrayed in his gesture such a variety and vicissitude of passions, as would admonish a man to be afraid of his own heart, and perfectly convince him, that it is to stab it, to admit the worst of daggers, jealousy. Whoever reads in his closet this admirable scene, will find that he cannot, except he has as warm an imagination as Shakespeare himself, find any but dry, incoherent, and broken sentences; but a reader that has seen Betterton act it, observes there could not be a word added; that longer speech had been unnatural, nay impossible, in *Othello's* circumstances. The charming passage in the same tragedy, where he tells the manner

of winning the affection of his mistress, was urged with so moving and graceful an energy, that while I walked in the cloisters, I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent."

p. 40. VALENTINIAN. Rochester died at High Lodge, Woodstock Park, July 26, 1680, and there is in the British Museum a manuscript of *Valentinian* prepared for the Theatre Royal before the union. The following cast was suggested: Valentinian, Mr. Hart; Aecius, Mr. Mohun; Maximus, Mr. Wintershall; Pontius, Mr. Lydal; Chylax, Mr. Cartwright; Lycias, Mr. Clarke; Lucina, Mrs. Marshall; Claudia, Mrs. Cox; Marcellina, Mrs. Boutell; Ardelia, Mrs. Corey; Phorba, Mrs. Knepp. *Valentinian* was produced at Drury Lane February 20, 1683–4, and printed, 4to, 1684. *Valentinian* remained in the repertory for about thirty years. From a MS. list we are able to complete the cast of the original performance. Nokes played Balbus; Leigh, Chylax; Alexander, Licinius; Freeman, Proculus; Mountfort, Lycias; Mrs. Boutell, Celandia; and Mrs. Leigh, Marcellina. After 1692 Bowen succeeded Nokes as Balbus; and we find that Mrs. Mills acted Celandia; and Mrs. Osborne, Marcellina. When Goodman left the theatre Valentinian was played by young George Powell.

p. 40. ALBION AND ALBIANUS. Luttrel has a manuscript note saying that the first representation of this opera was on Saturday, June 6. No doubt the sixth performance took place on Saturday, June 13. From a letter written by King James II. to the Prince of Orange, June 15, 1685, it appears, that though the Duke of Monmouth landed at Lyme, in Dorsetshire, on Thursday evening, June 11, an account of his landing did not reach the King at Whitehall till Saturday morning the 13th. The news was communicated to the House of Commons by a message from the King, which was delivered by the Earl of Middleton. Having voted and drawn up an address to His Majesty, desiring

him to take care of his sacred person, they adjourned until four o'clock, in which interval they went to Whitehall, presented their address, and then met again. It may be supposed, therefore, that the news got abroad about this time, and soon reached the theatre, where the audience were assembled at the representation of the opera.

p. 40. MONSIEUR GRABUE. Louis Grabu, Master of the King's Music, had composed the score to the English version of Perrin's *Ariane et Bacchus* (*Ariadne, or, The Marriage of Bacchus*), produced at the Theatre Royal in celebration of the marriage of James, Duke of York, with Mary of Modena. He also composed the settings for songs and entertainments in several other plays, notably the music for Shadwell's *Timon of Athens*, produced in Dorset Garden early in January, 1677–8, or possibly even in December, 1677. The "Warrant to Edward, Earl of Manchester, to swear in —— Grabu as Master of the English Music" is dated November 12, 1666, and Pepys, Wednesday, February 20, 1666–7, notes: "They Talk also how the King's viallin, Bannister, is mad that the King hath a French man come to be chief of some part of the King's musique." On Friday, November 15, 1667, Pelham Humphreys, laughing at the King's music, boasted to Pepys "that Grebus, the Frenchman, the King's master of the musick, how he understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place."

In a contemporary pasquil upon the failure of *Albion and Albianus* the following lines occur:

Each actor on the stage his luck bewailing,
Finds that his loss is infallibly true;
Smith, Nokes, and Leigh in a fever with railing,
Curse poet, painter, and Monsieur Grabu.

Betterton, Betterton, thy decorations
And the machines were well written, we knew;
But all the words were such stuff we want patience,
And little better is Monsieur Grabu.

Damme, says Underhill, I'm out of two hundred,
Hoping that rainbows and peacocks would do:
Who thought infallible Tom could have blunder'd
A plague upon him and Monsieur Grabu.

Lane, thou hast no applause for thy capers,
Tho' all without thee would make a man spew;
And a month hence will not pay for the tapers,
Spite of Jack Laureat and Monsieur Grabu.

Bayes, thou wouldst have thy skill thought universal,
Tho' thy dull ear be to music untrue;
Then whilst we strive to confute the Rehearsal,
Prithee leave thrashing of Monsieur Grabu.

p. 40. Sir Courtly Nice. Crowne, whose work had greatly pleased Charles II., asked that he might be granted a position in some office which would secure him for life. The King graciously gave him a promise to this effect, but desired that first another comedy might be seen from his pen. The dramatist excused himself, saying that he was very slow at finding his plots. Thereupon the King handed him Moreto's comedy *No puede ser*, and told him to take his plot thence. As may be supposed, the poet worked hard and soon had his play completed and handed to the actors. Upon the very last morning of the rehearsals news reached the theatre of the King's illness. Charles died some three days afterwards, and the poet's hopes were dashed to the ground. For full details of these circumstances see the Introduction to my *Restoration Comedies*, 1921, in which collection *Sir Courtly Nice* is included. Crowne's comedy, which was originally produced May 4, 1685 (Bindley), continued to be acted until towards the end of the eighteenth century, since when it does not appear to have been revived. After Mountford, two actors have been celebrated in the rôle of Sir Courtly, Colley Cibber and Henry Woodward.

p. 40. Note Mr. Griffin. Although awkwardly expressed the sense here is quite clear. Downes says that Griffin was so excellent in the character of Surly and Sir Edward Belfond (*The Squire of Alsatia*) that no other actor has equalled him. Moreover, the only

actor who played Manly in Wycherley's *The Plain-Dealer* better than he was the original creator of that rôle, Charles Hart.

p. 41. THE SQUIRE OF ALSATIA. *The Squire of Alsatia*, which originally was to have been called *The Alsatia Bully*, was produced at Drury Lane on May 12, 1688. On May 5 of that year Lord Granville writes to Sir William Leveson: "We are promised this week another new play of Shadwell's called *The Alsatia Bully*, which is very much commended by those who have had the private perusal of it." *The Squire of Alsatia* was from the first extraordinarily popular, "*no Comedy, for these many years, having fill'd the Theatre so long together*," says Shadwell in his Dedication of the printed play 4to, 1688, to the Earl of Dorset. This excellent comedy kept the stage for about eighty years. The last revival seems to have been that at Covent Garden in the autumn of 1756. For a full account of the play, see my *The Complete Works of Thomas Shadwell*, Vol. I., Introduction, pp. cxcvi.–cciv., as also the reprint of the play in Vol. IV., with the Notes.

p. 41. MR. LEIGH WAS EMINENT. Colley Cibber, in his *Apology*, particularly praises Leigh as Sir William Belfond. Scapin is the principal character in Otway's adaptation from Molière, *The Cheats of Scapin*. Old Fumble appears in D'Urfey's *A Fond Husband*. Sir Jolly Jumble is in Otway's *The Souldiers Fortune*. Sir Formal Trifle is in Shadwell's *The Virtuoso*. At Knole there hangs a portrait of Anthony Leigh as Dominic in Dryden's *The Spanish Fryar*. *Troilus and Cressida, or, Truth Found too Late*, by Dryden, was produced at Dorset Garden in March, 1679–80.

p. 41. THE TRUE WIDOW. *A True Widow* was probably produced at Dorset Garden in December, 1678. Shadwell dates his Dedication, February 16, 1678–9. He acknowledges that his comedy was a failure, and there is no record of any revival. None the less, it is a good play and one which deserved a much better fate.

p. 41. SIR ANTHONY LONE. Rather: "*Sir Anthony Love.*"

p. 41. SIR ANTHONY LOVE. *Sir Anthony Love, or, The Rambling Lady*, a capital comedy by Thomas Southerne, was produced at Drury Lane late in 1690. The *Gazette* advertises the quarto, December 22, of that year. Mrs. Mountfort won a veritable triumph in the title-rôle, Sir Anthony, who is Mrs. Lucy disguised. In the Dedication, 4to, 1691, Southerne says that the town acknowledged "that they never saw any part more masterly played." And a little later he adds "I am gratefully sensible of the general good nature of the town to me."

p. 41. THE SCOWRERS. This comedy by Thomas Shadwell was produced at Drury Lane in the late winter of 1690, probably December. "How this Play succeeded on the Stage," says Langbaine, "I know not." However, there is reason to believe that it was well received, since Shadwell was accustomed to retaliate if any one of his plays proved a failure, and very vigorously to justify his scenes. Nowhere does he suggest that *The Scowrers* was anything but a success. On August 22, 1717, it was revived at Drury Lane as "Not acted 20 years." Since that season it seems to have fallen out of the repertory, but the play is so extremely topical that this can, perhaps, hardly be a matter for surprise.

p. 41. AMPHYTRION. *Amphitryon, or, The Two Sosias*, "one of the happiest effusions of Dryden's comic muse," was produced at Drury Lane early in October, 1690. The *Gazette* advertises the quarto (with vocal music) November 3, 1690. It kept the stage for more than one hundred years, but about the middle of the eighteenth century it was most absurdly tinkered at by Dr. Hawkesworth, whose revision appeared at Drury Lane, December 15, 1756. On November 18, 1826, it was revived at the same house, but cut down to a couple of acts. On Monday, October 28, 1872, a version of *Amphitryon*, arranged by John Oxenford, was produced

at the Royal Court Theatre, Sloane Square, then under the management of Marie Litton. In spite of the most deplorable changes, this revival proved a marvellous success, and according to *The Era* "Peal upon peal of merriment followed the progress of the play." In May, 1922, two performances of *Amphitryon* were given by the Phœnix under my direction at Daly's Theatre. The play was performed in its entirety accompanied by Henry Purcell's music, a production which was received with great applause.

p. 41. LOVE IN AND LOVE OUT OF FASHION. With the exception of this mention by Downes, nothing is known of this piece.

p. 41. GREENWICH PARK. This comedy by Mountfort was produced at Drury Lane in the early spring of 1691. The quarto is advertised in the *Gazette*, May 25. The play, which is a very good one and which was supported by a magnificent cast, including the author and his wife, Anthony Leigh, Nokes, Underhill, Mrs. Barry and Mrs. Corey, met with some criticism, but was certainly not to be accounted anything like a failure. The *Biographia Dramatica* goes so far as to say that it was acted "with very good success." Certainly there were revivals during the earlier part of the eighteenth century, the last of these probably being that at Drury Lane in October, 1730.

p. 41. CLEOMENES. *Cleomenes, the Spartan Heroe*, was produced at Drury Lane in April, 1692. Owing to Dryden's illness Southerne assisted him in finishing the play. At first it was forbidden as containing some dangerous political allusions, but great interest being made on Dryden's behalf this fine drama was allowed, and in the theatre, as the author himself tells us, it proved a triumphant success. Mrs. Barry was especially admired in the rôle of Cassandra. Dryden says in his Preface: "I can scarcely refrain from giving everyone of the Actors their particular Commendations." *Cleomenes* was revived at Drury Lane, August 8, 1721.

p. 41. TROILUS AND CRESSIDA. *Troilus and Cressida, or, Truth Found too Late*, a skilful adaptation from Shakespeare by Dryden, was produced at Dorset Garden in the early months of 1679. It is entered on the Stationers' Books, April 14, 1679. Troilus was played by Betterton, and Cressida by Mrs. Mary Lee. The most striking performance, however, was that of Anthony Leigh as Pandarus, whose part Dryden much heightened, and which proved a great favourite in the theatre. *Troilus and Cressida* kept the stage with much applause. On June 2, 1709, at Drury Lane, Betterton acted Thersites; Estcourt, Pandarus; and Wilks, Troilus. The latest revival would seem to have been that at Covent Garden, December 20, 1733.

p. 41. CÆSAR BORGIA. *Cæsar Borgia: the Son of Pope Alexander the Sixth*, a tragedy by Nathaniel Lee, was produced at Dorset Garden in September, 1679, and proved extraordinarily successful. Cæsar Borgia was played by Betterton; the Duke of Gandia, Joseph Williams; Machiavel, Smith; Cardinal Sforza, Anthony Leigh; and Bellamira, Mrs. Mary Lee. Twenty-five years later Cæsar Borgia was a favourite character with George Powell. On August 19, 1707, at the Haymarket, Verbruggen played Borgia to the Bellamira of Mrs. Porter, and at Drury Lane, January 3, 1719, we find Barton Booth appeared as Borgia with the same lady as his heroine. The tragedy which was announced as "Not acted 12 years" was given twice that season. This was among the latest revivals.

p. 41. ALL BUT AMPHITRION. This note by Downes is unintelligible. If he wished to say that of the nine plays he has mentioned here all but *Amphytrion* succeeded indifferently he is entirely mistaken, since, as we have seen, several were extremely well received. If he wished to say that *Amphytrion* succeeded indifferently this is a gross error, for the play was very successful, and certainly became "a stock-play." This seems a curious reason for omitting to give the cast, which, however, is fortunately supplied by the printed quarto.

p. 42. THE OLD BACHELOR. *The Old Batchelour* was produced at Drury Lane in January, 1693. It had a run of fourteen successive nights, and so extraordinary a triumph became a piece of theatrical tradition. In a satirical play, *The Female Wits*, which laughs at Mrs. Manley, Mrs. Pix, and Mrs. Trotter, the last who is named Calista has written a drama which in her own opinion will be acted for fifteen or sixteen nights. "Why, madam," exclaims Mrs. Wellfed (Mrs. Pix), "that will be a night longer than *The Old Bachelor*." *The Old Batchelour* remained upon the stage until towards the end of the eighteenth century, although the later revivals of this date seem to have been altered and cut to some degree. The last revival of this play was given by the Phœnix under my direction at the Regent Theatre, June 1 and 2, 1924, when William J. Rea played Heartwell; Esmé Percy, Bellmour; and Isabel Jeans, Lætitia.

p. 42. THE FATAL MARRIAGE. *The Fatal Marriage* was produced at Drury Lane in February, 1693–4. It at once passed into the theatrical repertory, and there have been few great English tragic actresses of the past who have not sustained the character of Isabella. The play is founded upon a novel by Mrs. Behn, *The History of the Nun, or, The Fair Vow-Breaker*, 12mo, 1689, licensed October 22, 1688; which was reprinted for the first time from the original (until then unknown) in my edition of Mrs. Behn's *Works*, 1915.

On December 2, 1757, Garrick's version of *The Fatal Marriage* was produced at Drury Lane, with himself as Biron and Mrs. Cibber as Isabella. The actual name of the tragedy, however, was not changed to *Isabella* till some years after. The alteration is bad. Mrs. Siddons and Miss O'Neill were both greatly applauded as Isabella. The play was acted until well-nigh the middle of the last century, and probably in the provinces and at minor theatres it might have been seen in even more recent years.

p. 42. THE DOUBLE-DEALER. *The Double-Dealer*

was produced at Drury Lane early in November, 1693. This comedy proved a great favourite throughout the eighteenth century. On December 3, 1784, at Drury Lane, it was announced as "Not acted 11 years," and as this appears to be correct its popularity must at last have been on the wane. At the same theatre, February 27, 1802, Kemble appeared as Maskwell, but only one performance seems to have been given. On May 14 and 15, 1916, *The Double-Dealer* was revived at the Queen's Theatre, London, for two performances, and received with applause.

p. 42. MR. DOGGETS. In *The Old Batchelour* Dogget acted Fondlewife, and Mrs. Barry, Lætitia.

In *The Fatal Marriage* Dogget acted Fernando and Mrs. Barry, Isabella.

In *The Double-Dealer* Mr. Dogget acted Sir Paul Plyant, and Mrs. Barry, Lady Touchwood.

p. 42. THE BOARDING SCHOOL. *Love for Money, or, The Boarding School* was produced at Drury Lane in the winter of 1689, since D'Urfey says that he wrote the play in June of that year. It should, however, be noted that Mr. W. J. Lawrence would date it *circa*, July–November, 1690. It is argued that an earlier production would hardly have been satirized in *Wit for Money*, 1691 (Term Catalogues, Easter, May, 1691). On the other hand, if D'Urfey had his play ready in 1689 he would not have waited to put it forward upon the stage, and it proved so very successful—a second edition appearing in 1696—that a satire of 1691 would hardly have been out of date.

Many of the scenes in *Love for Money* are political, and it says much for the real excellence of this comedy that it was revived in 1708 and again in 1718. A ballad farce in two acts, *The Boarding School Romps, or, The Sham Captain*, by Charles Coffey, which was produced at Drury Lane, January 29, 1733, is taken from this comedy.

p. 42. THE MARRIAGE HATER MATCH'D. This comedy was produced at Drury Lane in January,

1691–2, and although on the first day as being criticized perhaps a little too long, it was none the less very well received, and Motteux tells us that it was given six nights in succession. It proved popular enough to remain in the repertory for some ten years, and when revived at Drury Lane, March 8, 1708, it is announced "Not acted there for 5 years." Dogget played Solon, "a dull softly Fool, till vex'd, but then robustly stout and jealous of Danger." In *Love for Money, or, The Boarding School* his rôle was "*Deputy Nicompoop*, Deputy of a Ward, a softly sneaking uxorious Citizen, Husband to Lady Addleplot, and ridiculously fond of her and the Romp his Daughter."

p. 42. KING ARTHUR. *King Arthur, or, The British Worthy*, "a Dramatick Opera" by Dryden, with Purcell's music was produced at Dorset Garden in January, 1691–2. This fine piece of work was received with great applause and continued popular throughout the eighteenth century. It was revived at Drury Lane, November 16, 1842. In February (14–18), 1928, a pleasing amateur production was given at the New Theatre, Cambridge.

p. 42. THE PROPHETESS. *The Prophetess, or, The History of Dioclesian*, an alteration from *The Prophetess*, licensed May 14, 1622, which is ascribed by Oliphant to Fletcher and Massinger, was produced at Dorset Garden in 1690. The *Gazette*, June 16 of that year advertises the quarto; the score followed in 1691. Mr. E. J. Dent, *Foundations of English Opera*, says: "Betterton did little more than elaborate the scenes where the original authors simply indicated 'music and song.' The musical scenes are, however, very long, and a proportionate curtailment of the original dialogue was necessary." *The Prophetess* was several times revived during the eighteenth century, the last occasion being at Covent Garden in May, 1784. The Prologue to Betterton's production, a very clever piece of work by Dryden, is not printed with the play, and on account of the political allusions it was forbidden by Lord Dorset

after it had been spoken the first time. This was due to Shadwell, who, happening to be present in the theatre on the first performance, immediately carried a complaint to the Secretary of State. It was first printed anonymously in *Poems on Affairs of State, Part III.*, 1698.

In his account of *The Prophetess* under "John Fletcher" Langbaine says that the play "has lately been reviv'd by Mr. *Dryden*," but this probably means nothing more than that Dryden may have made the suggestion to Betterton, and have given some help in the alteration.

p. 42. THE FAIRY QUEEN. This opera, which is founded upon *A Midsummer Night's Dream*, was produced at Dorset Garden in April, 1692. The libretto has been attributed to Elkanah Settle.

For these three operas one may consult the works of Mr. W. J. Lawrence, as also Mr. Barclay Squire's Study of Purcell's Dramatic Music. See further Professor Dent's *Foundations of English Opera. The Fairy Queen* is also dealt with in Hazelton Spencer's *Shakespeare Improved.*

p. 43. BURY FAIR. Shadwell's excellent comedy was produced at Drury Lane in the spring of 1689, probably in April of that year. After having remained in the repertory for some ten or twelve years it gradually dropped into the background, and was only seen at intervals, the last revival probably being that on October 10, 1716, at Lincoln's Inn Fields.

p. 43. WIT WITHOUT MONEY. This comedy was not infrequently revived during the eighteenth century. On January 4, 1707, it was given at the Haymarket. There are some acknowledged alterations, but these are all decidedly for the worse. Wilks acted Valentine, a rôle in which formerly Mohun had excelled; and Mrs. Oldfield, Lady Hartwell.

p. 43. THE TAMING OF A SHREW. This was a revival of Lacy's alteration *Sauny the Scott, or, The Taming of the Shrew*, originally produced at the Theatre

Royal in Bridges Street, April, 1667, when the author acted Sauny. It was printed, 4to, 1698: "As it is now Acted at the Theatre-Royal. Written by J. Lacey, Servant to His Majesty. And Never before Printed." Arthur Bedford, in his *A Serious Remonstrance* . . . 1719, violently attacks *Sauny the Scott*.

p. 43. THE MAIDEN QUEEN. Celadon was acted by Mountford. At a revival, Drury Lane, March 26, 1706, Miss Cross played Florimel for her benefit.

p. 43. BELLAMIRA. *Bellamira, or, The Mistress* was produced at Drury Lane in May, 1687. The play is taken from Terence's *Eunuchus*, and it is an agreeable comedy with some easy dialogue. It does not appear to have kept the stage.

p. 43. ISLAND PRINCESS. *The Island Princess, or, The Generous Portuguese* is an operatic version of Fletcher's popular play *The Island Princess*. An alteration by Nahum Tate had been acted at Drury Lane in April, 1687. Motteux has mutilated the original without discrimination, and a contemporary satire, *The Grove; or, The Rival Muses*, 1701, has the following caustic allusion:

> "*Motteux* and *Durfey* are for nothing fit,
> But to supply with Songs their want of Wit.
> Had not the *Island Princess* been adorn'd,
> With Tunes, and pompous Scenes, she had been scorn'd.
> What was not *Fletcher's*, no more Sense contains,
> Than he that wrote the *Jubilee*, has Brains;
> Which ne'er had pleas'd the Town, or purchas'd Fame,
> But that 'twas christen'd with a modish Name."

p. 43. A SEA VOYAGE. This refers to D'Urfey's *A Common-Wealth of Women*, which is by no means a bad alteration of *The Sea Voyage*, an excellent comedy by Fletcher, and (as most writers are inclined to think) Philip Massinger. D'Urfey's alteration, which was originally produced at Drury Lane August 24, 1685, (Bindley), was generally given after the first run under the restored title, *A Sea Voyage*. It was revived at Drury Lane as late as April 21, 1746.

It may be noted that Fletcher's play was revived at

the Theatre Royal, Bridges Street, on Wednesday, September 25, 1667, and continued a favourite for several years.

p. 43. THE ENGLISH FRYAR. *The English Frier, or, The Town Sparks*, by Crowne, was produced at Drury Lane early in 1689–90. The quarto is advertised in the *Gazette*, May 1, 1690. There are some good scenes, but the part which introduces the English Friar is very stupid. This comedy does not appear to have remained in the repertory.

p. 43. BUSSY D'AMBOIS. Charles Hart, "that eternally Renowned, and Best of Actors," was so excellent in his performance of Bussy D'Ambois that Chapman's drama was allowed "amongst the Rank of the Topping Tragedies of that Time." Both Dryden and D'Urfey bear witness to the amazing perfection of Hart's performance, and the latter writer says that once this great actor had gone the play could not be attempted. "For a long time after it lay buried in Mr. *Hart's* Grave, who indeed only could do that noble Character Justice." Accordingly the tragedy was something altered by D'Urfey, who called his version *Bussy D'Ambois, or, The Husband's Revenge*, and this was produced at Drury Lane early in 1690–1. With great difficulty Mountfort, who feared to come after so great a man as Mr. Hart, was induced to play Bussy. His performance, however, was loudly applauded, and gave lively satisfaction to the town. After his death the play was laid aside. It has already been remarked that Bussy was the character which Mountford should have acted at the theatre on the evening of the day he died.

p. 43. THE MASSACRE OF PARIS. This tragedy by Nathaniel Lee was produced at Drury Lane in November, 1689, but, as is particularly mentioned in the Epilogue, it had been written some time before, although prevented from appearing on the stage, and the author says that he actually used two whole scenes from it in *The Duke of Guise*. *The Massacre of Paris* was

revived at Covent Garden, October 31 and November 1, 1745.

It should be carefully remarked that Downes has written this list of plays without any attempt at a chronological sequence or order of any kind.

p. 43. A DIFFERENCE HAPPENED. On August 30, 1687, Alexander Davenant had taken the place of his brother Charles, and on March 24, 1690, he sold his share to Christopher Rich. With which was equally associated Sir Thomas Skipwith, and it appears that others also were interested with Alexander Davenant in the management of the theatre. Davenant, however, had for a long while been defrauding the actors, and when his cheats were on the eve of discovery in October, 1693, he fled from the country. There had also been a series of internal quarrels among the actors themselves, and the result was that Betterton, on behalf of most of the company, in December, 1694, laid a petition before the Lord Chamberlain. Rich and the other patentees filed their answers, and on December 10 the contending parties were ordered to attend Lord Dorset at Sir Robert Howard's house at Westminster between 10 and 11 o'clock on Monday, December 17. It appeared, however, that no satisfactory arrangement could be arrived at, and accordingly on March 25, 1695, a new licence was granted to the revolting actors, and on April 30, 1695, they opened at the new theatre, which had been fitted up in Lincoln's Inn Fields.

p. 44. LOVE FOR LOVE. This comedy, which is by many considered Congreve's dramatic masterpiece, was produced Monday, April 29, 1695. In *A Comparison between the two Stages*, 1702 (which is often, but seemingly with no reason, attributed to Gildon), it is said: "You know the new-house opened with an extraordinary good Comedy, the like has scarce been heard of." For well-nigh one hundred years *Love for Love* maintained its popularity, and it is not until the end of the eighteenth century that this great comedy is on

the wane. In the nineteenth century performances are chronicled at intervals—1806, 1812, 1813, 1819, 1825. But even so it must not be assumed that these are the only occasions upon which the play was given. November 19, 1842, with a previous announcement that it had been adapted, *Love for Love* was performed at Drury Lane. June 12, 1848, there was a revival at the Haymarket. On November 11, 1871, John Hollingshead produced at the Gaiety a deplorable hash of Congreve, which was impudently entitled *Love for Love*. One is glad to record that the wretched thing lived only a few days. On April 15 and 16, 1917, *Love for Love* was given in its entirety at the Aldwych Theatre, and had a most favourable reception. This success was repeated when Congreve's comedy was produced by the Phœnix under my direction at the Lyric Theatre, Hammersmith, March 20 and 22, 1921. Of yet more recent years, the play has been seen at Oxford and some few other cities.

p. 44. LOVERS' LUCK. *The Lover's Luck*, by Thomas Dilke, is perhaps the best of this author's three comedies. Humours, something in the vein of Shadwell, are here to be met. The play was produced at Lincoln's Inn Fields in the winter of 1695.

p. 44. DILKS. Rather: "*Dilke.*"

p. 44. THE GRAND CYRUS. *Cyrus the Great, or, The Tragedy of Love* was produced at Lincoln's Inn Fields about the second week in December, 1695. The unfortunate death of Smith, from a chill, which put an end to the play, has already been noticed. The tragedy, which is founded upon episodes in Mlle. de Scudéry's famous romance, *Le Grand Cyrus*, is truly heroic in character, and, as the author tells us, it had been written many years before, but was debarred the stage "Through Spite and Envy." The 4to, 1696, is dedicated to the Princess Anne, whose protection is implored.

> "For the Great *Cyrus* being but a Child,
> And in his Cradle destin'd to be kill'd."

Betterton acted Cyrus; Smith, Cyaxares, King of Media; Kynaston, Hystaspes; Bowman, Crœsus; Mrs. Boutell, Thomyris, Queen of Scythia; Mrs. Barry, Panthea; and Mrs. Bracegirdle, Lausaria.

p. 44. THE MOURNING BRIDE. This tragedy was originally produced at the Lincoln's Inn Fields theatre early in 1697. In the Preface to his poem *Prince Arthur*, published in the summer (June-July) of 1697, Blackmore writes: "This tragedy has mightily obtained." Ninety years later Davies remarks: "It is still a very favourite play." Garrick, Kemble, Mrs. Porter, Mrs. Cibber, Mrs. Pritchard, Peg Woffington and Mrs. Siddons have all appeared in this tragedy. *The Mourning Bride* fell out of the repertory not later than 1812. In order to complete the full cycle of Congreve's plays which had been given between 1916 and 1925, I gave a special production of *The Mourning Bride* on November 22, 1925, at the New Scala Theatre. This was the first time that Congreve's tragedy had been seen in London for one hundred years.

p. 44. BOADICEA. *Boadicea, Queen of Britain*, by Charles Hopkins, was produced at Lincoln's Inn Fields in 1697. It is written in rhyme, but it is rather of the pathetic school of Southerne than resembling *Tyrranick Love* and *The Conquest of Granada*. *A Comparison between the two Stages* has: "*Boadicia*. This is *Cha. Hopkins's* and did very well." Betterton acted Cassabelan, the General of the Britons, and Mrs. Barry, Boadicea.

p. 44. OVIDEAN STILE. *A Comparison between the two Stages* mentions the first tragedy by Hopkins, *Pyrrhus, King of Epirus* (1695) thus: "Heres *Pyrrhus*, King of Epire. Whose is that? *Charles Hopkins's*, an Irish gentleman of good sense, and an excellent *Ovidian*. What was it's fate? Damn'd." Charles Hopkins is called an Ovidian because of his two famous poems, *The History of Love* and *The Art of Love*, which were supposed to be in the style of the Latin poet.

p. 44. HEROICK LOVE. This tragedy, written by George Granville, Lord Lansdowne, was produced at Lincoln's Inn Fields in the winter of 1697. The theme is borrowed from the Homeric legends, but the whole atmosphere is very far removed from the *Iliad*. Thus we have Agamemnon, played by Betterton, who is the ultra-romantic lover of Chruseis, Mrs. Barry. Achilles, played by Verbruggen, is a slave to the charms of Briseis, Mrs. Bracegirdle. The criticism of this play in *A Comparison between the two Stages* is much to the point:

"*Heroic Love*. That I think is Mr. *Granville's*. 'Tis so, and the language is very correct: but with submission to him, his fable is not well chosen; there's too little business in't for so long a representation: but if Mr. G. had taken the story at a greater length, and contriv'd the incidents to surprize, he had made it an admirable tragedy."

p. 44. LOVES A JEST. This comedy by Peter Antony Motteux was produced at Lincoln's Inn Fields in the autumn of 1696. The main theme, which is slight, is derived from the Italian, and the incident of the marriage of Squire Illbred to Frankly, who is disguised in female attire, and the subsequent confusion arising from this trick may be paralleled in a vast number of Italian plays. Indeed, the farcical boy bride can be traced as far back as Plautus, and has been used again and again. We may instance Aretino's *Il Marescalco*, and the *Alessandro* of Alessandro Piccolomini, which was the source of Chapman's *May-Day*. The most famous of the plays which utilizes this deception is, of course, Jonson's *Epicœne*.

Love's a Jest would be a capital comedy were the dialogue a little more light and lively. Yet it is far from a bad piece. Betterton acted Railmore; Underhill, Sir Topewell Clownish; Trefusis, Illbred; Bailey, Frankly; and Mrs. Barry, Lady Single. The play was revived at Drury Lane, August 31, 1711, by the summer company with Mills, Johnson, Bullock, Bowman, and Mrs. Porter in the cast.

p. 44. MATEOX. Rather: "*Motteux.*"

p. 44. THE ANATOMIST. This is an amusing comedy with some excellent acting parts written by Edward Ravenscroft. It was produced at Lincoln's Inn Fields in November, 1696. In a letter written by Robert Jennens, Thursday, November 19, 1696, we have:

"There has been for four or five days together at the play house in Lincolns Inn Fields acted a new farce translated out of the French by Mr. Monteux [should be Ravenscroft] called the Shame Doctor or the Anatomist, with a great concert of music, representing the loves of Venus and Mars, well enough done and pleases the town extremely. The other house has no company at all, and unless a new play comes out on Saturday revives their reputation, they must break."

When originally given each of the acts of *The Anatomist* concluded with an act of a musical piece written by Motteux, *The Loves of Mars and Venus*, which is supposed to be exhibited for the entertainment of the characters in the comedy, and the play was printed, 4to, 1697, as "the Anatomist; or, The Sham-Doctor. Written by Mr. Ravenscroft. With The Loves Of Mars And Venus, A Play set to Music, written by Mr. Motteux, as they are acted together at the New Theatre in Little Lincoln's Inn Fields." William Bowen played Crispin, the Sham Doctor; Underhill, the Doctor; and Mrs. Leigh, the Doctor's Wife. *The Anatomist* was so extraordinarily successful that a little later it was acted as a separate play without the musical entertainment; and on November 18, 1743, it was revived at Drury Lane, but reduced to a farce of two acts. The doctor had been turned into a Frenchman, and Blakes was very celebrated for the humour he infused into the rôle of Monsieur le Médecin. *The Anatomist* as a farce remained very popular until the beginning of the nineteenth century.

p. 45. DON QUIXOT. *The Comical History of Don Quixote*, Part I., was produced at Dorset Garden in 1694, and Part II. immediately followed. As D'Urfey tells us, both these plays were extraordinarily successful. Don Quixote was acted by Bowen; Sancho Panza

in Part I. by Dogget, in Part II. by Underhill; Marcella by Mrs. Bracegirdle; Teresa, Sancho's wife, by Mrs. Leigh; and "*Mary* the buxom, *Sancho's* Daughter, a rude, laughing, clownish Hoyden, incomparably acted by Mrs. *Verbruggen*." Cervantes is extraordinarily difficult to adapt for the stage, and it must be acknowledged that D'Urfey has used his material with the greatest skill. He has introduced something of his own too that is extremely amusing. Part I. opens with Don Quixote tilting at the Windmill. There are various episodes at the wayside inn, a scene with the galley-slaves, and the funeral of Chrysostom, when is sung the beautiful dirge "Sleep, poor Youth, Sleep in Peace." Part II. is chiefly concerned with Sancho Panza's governorship and the elaborate tricks played upon Don Quixote at the Court of the Duke and Duchess. Some two years later D'Urfey gave *The Comical History of Don Quixote, With The Marriage of Mary the Buxome*. Don Quixote was acted by Powell, and Sancho by Newth. Unfortunately Part III. was not so successful, and this the author largely attributes to the fact that the Puppet Show in the fourth act was placed so far from the audience that they could not hear anything that was being said. The Puppets were designed to be acted by children.

It may be noticed that there are well-nigh a couple of dozen comedies, operas, burlesques and pantomimes founded upon *Don Quixote*, but of all these, whether serious dramatizations or merely farcical entertainments, D'Urfey's *Don Quixote* is incontestably the most skilful, the liveliest, and the best.

Jeremy Collier, in his *A Short View of the Immorality, and Profaneness of the English Stage*, 1698, gives D'Urfey a severe jobation, and particularly devotes Chapter V., Section 2, to "*Remarks on the* Comical History of Don Quixot."

p. 45. Both Parts Made into One. This is very obscure. It seems very unlikely that the first and second parts were made into one play and so acted. Each

part is of considerable length and full of incident. It is probable that Downes merely intended to write "Part the First and Part the Second." When D'Urfey's *Don Quixote* was revived at Drury Lane, June 17, 1713, and again at Covent Garden, May 17, 1739, it was the second part which was given on these occasions.

p. 45. THE SHE-GALLANTS. This is a very good comedy by George Granville, Lord Lansdowne, who was born in 1667. It was produced at Lincoln's Inn Fields late in 1695 with a fine cast, which included Underhill as Sir Toby; Betterton, Bellamour; Dogget, Vaunter; Mrs. Bracegirdle, Angelica; Mrs. Boutell, Constancia; Lady Dorimen, Mrs. Barry; and Plackett, her maid, Mrs. Leigh. There can be no grounds for the exception taken to this comedy of which Downes complains. It was revived at Drury Lane in 1746. The real reason for the opposition was that a certain party regarded some of the scenes as a reflection upon the Government. The author was well known for his staunch loyalty, but as the play had actually been written more than a dozen years before it came upon the stage, it is not possible that it should have reflected upon the existing condition of affairs. Lord Lansdowne afterwards altered *The She-Gallants*, and printed the play thus, as *Once a Lover Always a Lover*, in the third volume of his works, 12mo, 1736.

p. 45. IPHIGENIA. This tragedy was produced at Lincoln's Inn Fields in 1699, and printed, 4to, 1700. The scene is laid in a wild country on the top of a mountain before the temple of Diana Taurica, and the plot is founded upon the *Iphigenia in Taurîs* of Euripides, although Dennis has not done well to introduce the Queen of the Scythians, a part acted by Mrs. Barry. Betterton played Orestes, and Mrs. Bracegirdle, Iphigenia. This tragedy was produced early in December, and Dennis says that although applauded on the first night it met with certain disfavour at the third presentation, and still more cool was the reception when it was given for the fourth time.

p. 45. The Fate of Capua. This tragedy was produced at Lincoln's Inn Fields early in 1700, and published April 29 of that year. The play commences not long after the battle of Cannæ. The scene lies in Capua, and the theme of the tragedy is largely concerned with the struggle between those who are of Hannibal's faction and the partizans of the Roman interest. It is a good tragedy and deserves success, but it does not appear ever to have been revived. Betterton acted Virginius, and Mrs. Barry, Favonia.

p. 45. Justice Busy. J. O. Halliwell, *A Dictionary of Old English Plays*, London, 1860 (p. 136) has noted: "Justice Busy: or, the Gentleman Quack: A Comedy by J. Crowne, acted at Lincoln's Inn Fields about 1699. Not printed, but the songs introduced into it were published separately with the music." The words and music of the song to which Downes refers may be found in a collection of songs catalogued in the British Museum under John Eccles [K.7.1.2. (49)]: "I'll hurry thee hence, in the comedy *Justice Busy*," London, 1700 (p. 63). "A Song in the Comedy call'd *Justice Busy*, or the *Gentleman Quack*; Set by Mr. John Eccles, Sung by Mrs. Bracegirdle; and exactly engrav'd by Tho. Cross."

I'll hurry, hurry, hurry, hurry, thee,
hurry, hurry, hurry, hurry thee hence, with such Violence
The Lightning from my Chariot-wheels, and my Horses heels,
and my Horses heels, shall make the Pavement shine:
If any man stops my furious Race,
Ye Stones in the Street shall fly in his Face:
The Stones in the Street shall fly, shall fly, shall fly in his Face:
As Nature does in mine, in mine,
As Nature does in mine.

In D'Urfey's *Wit and Mirth; or Pills to Purge Melancholy*, London, 1719, V., 323, is given another "Song *in the Comedy call'd* Justice Buisy, *or the* Gentleman Quack; *Set* by Mr. John Eccles, *Sung by* Mrs. Bracegirdle."

No, no, ev'ry Morning my Beauties renew,
Where-ever I go, I have Lovers enough;
I Dress and I Dance, and I Laugh and I Sing,
Am lovely and lively, and gay as the Spring:
I Visit, I Game, and I cast away Care,
Mind Lovers no more, than the Birds of the Air,
Mind Lovers no more, than the Birds of the Air.

p. 45. THE WAY OF THE WORLD. This comedy was produced at Lincoln's Inn Fields early in March, 1700. On Tuesday, 12th of that month, Dryden, writing to Mrs. Steward, remarks: "Congreve's new play has had but moderate success, though it deserves better." Downes informs us of the charm of Mrs. Bracegirdle in the rôle of Millamant, and tradition further tells us that Mrs. Elinor Leigh was very great as Lady Wishfort. In theatrical records several English actresses have won distinguished success as Millamant: Mrs. Oldfield, Peg Woffington, Mrs. Pritchard, Ethel Irving, Edith Evans. Mrs. Leigh has had her successor in Mrs. Saunders, Kitty Clive, Mrs. Mattocks, Mrs. Glover, Mrs. Theodore Wright, and Margaret Yarde. *The Way of the World* remained in the repertory until the beginning of the nineteenth century. On Saturday, December 17, 1842, it was revived at the Haymarket under Webster's management. Unfortunately there were some foolish alterations and these spelled failure. The play was acted here for the twelfth and last time on Tuesday, January 10, 1843. On April 17, 1904, under the direction of Mr. Philip Carr, *The Way of the World* was presented at the Court, and proved so successful that on Monday, November 7, of the same year, a public production was given at the Royalty. There were further revivals at the King's Hall, Covent Garden, May 12 and 14, 1918; and on March 19, 1923, at the Maddermarket Theatre, Norwich. Edith Evans was greatly applauded as Millamant when Congreve's comedy was revived at the Lyric Theatre, Hammersmith, on Thursday, February 7, 1924. The play was again given at the Garrick Theatre in 1927, and it has also been seen in some provincial centres.

p. 45. THE AMBITIOUS STEP-MOTHER. This tragedy was produced at Lincoln's Inn Fields in the winter of 1700, probably in December, and was published January 29, 1700–1. It is certainly a good tragedy, and one which must have proved very effective upon the stage. Betterton played Memnon; Booth, Artaban; and Mrs. Barry, Artemisa, the ambitious stepmother. Barton Booth is said to have made his début at Smock Alley Theatre, Dublin, in June or July, 1698, and to have remained there until the end of 1700, so probably Artaban was the first character he created in England. It has been said that his first appearance was as Maximus in *Valentinian*, when he acquitted himself so well that Betterton conceived a very high opinion of his powers. Nicholas Rowe had been at Westminster with Booth, and it is supposed that he gave him the part of Artaban.

p. 45. TAMERLANE. This tragedy was produced at Lincoln's Inn Fields in the winter of 1701, probably in December, as it was published during the following January. Betterton played Tamerlane; Verbruggen, Bajazet; Powell, Moneses; Mrs. Barry, Arpasia; and Mrs. Bracegirdle, Selima. This proved a very favourite play, and it continued to be acted until well within the nineteenth century. It is by no means a bad tragedy, but nothing could be more foolish and more erroneous than the implied political parallel. The play in the latter years that it continued on the stage was often given only on November 4, the birthday of the Prince of Orange, and upon the succeeding night, since this date was the anniversary of his landing in England.

A sequel to *Tamerlane*, by an unknown hand, which carried on the subject of Rowe's play, does not appear to have been printed and was not seen upon the stage. In addition to Marlowe's drama a *Tamerlane the Great*, written by Charles Saunders, was produced at Drury Lane early in 1681, and printed the same year.

p. 46. THE FAIR PENITENT. This tragedy was produced at Lincoln's Inn Fields in the spring of 1703. It is, so far as the plot is concerned, taken from Massin-

ger's *The Fatal Dowery*, but in treatment it is hardly possible to imagine anything less in the Elizabethan way. It must be acknowledged that the play is very poetic and that there are passages of no little beauty. It maintained its place in the repertory as long as romantic tragedy was applauded upon the stage.

p. 46. THE BITER. This farce was produced at Lincoln's Inn Fields in December, 1704. A story is related by Dr. Johnson that Rowe sat in the theatre and laughed loudly at his jokes whilst the rest of the house remained in frozen silence, but it is hardly credible that an audience could have been so glum, for *The Biter* is a bustling, busy piece, with an abundance of good characters and excellent situations. It has been severely spoken of by some modern writers, who probably have not read the play. Betterton as Sir Timothy Tallapoy, the sinologist, and Mrs. Leigh as Lady Stale had two first-rate rôles, and it is difficult to think that they were not extremely diverting.

A " Biter " was a kind of practical joker.

p. 46. ABRA-MULÉ. This tragedy, by Dr. Joseph Trapp, *Abra-Mulé, or, Love and Empire*, is very respectably written, and it remained in the repertory until the middle of the eighteenth century. It was produced at Lincoln's Inn Fields in the second or third week of January, 1704. Betterton acted Mahomet IV, Emperor of the Turks; Powell, Solyman, his brother; Verbruggen, Pyrrhus; and Mrs. Bracegirdle, Abra-Mulé.

p. 46. MONSIEUR L'ABBE. The names of these foreign artists continually occur in contemporary announcements. Thus on December 12, 1705, at the Haymarket, *All for Love* was given with dancing, " especially the *Grand Dance* " performed by M. L'Abbé, Mde. Barques, M. Davencourt, and others.

p. 46. MARIA GALLIA. This famous vocalist was the wife of Gioseppe Saggione. She appeared in many of the Italian and English operas which were becoming so fashionable at the beginning of the eighteenth century.

p. 46. MARGARITA DELPINE. Francesca Margherita

de l'Epine came to London in 1692 with her husband, Giacomo Greber, a German musician of no mean fame. This lady is said to have been the first Italian vocalist of marked distinction who sang in England.

p. 47. CAINS. A misprint for "*Caius*."

p. 47. MRS. LINDSEY. This lady enjoyed a great reputation for her beautiful voice.

p. 47. MRS. HUDSON. The name of this singer, which frequently occurs, is among the list of those who have contracts with the Haymarket Company.

p. 47. MR. RUEL. The list of dancers who belonged to the Haymarket Company is as follows: Master to compose & teach Labbe; De Ruell; Charrier; Mrs. Elford; Mrs. Mayers; Devonshire girle; Miss Evans. Their names very often occur in the theatrical documents of the time. Thus November 2, 1705, there is an order addressed to Rich forbidding him to employ the dancer Du Ruel or his wife who are engaged with the Haymarket Company. However, on the following November 29, a letter is sent to Rich, who is informed that Du Ruel has received a discharge from the Haymarket.

p. 47. DEVONSHIRE GIRL. The Devonshire Girl made her first appearance as a dancer at Drury Lane, December 8, 1702, which evening D'Urfey's *The Bath, or, The Western Lass*, was acted for the author's benefit.

p. 48. THE THEATRE IN THE HAY-MARKET. The foundation-stone was laid on April 18, 1704. See *The Early Years of the First English Opera House*, by W. T. Lawrence, *The Musical Quarterly*, January, 1921, for a detailed and authoritative account of the first Italian operas and their singers in England.

p. 48. 9TH OF APRIL, 1705. The exact date was Easter Monday. Colley Cibber, writing thirty years later, makes a mistake as to the date, which he places in 1706, and he continues:

"Sir John Vanbrugh and Mr. Congreve opened their new Haymarket theatre with a translated opera, to Italian music called *The Triumph of Love*, but this not having in it the charm of

Camilla, either from the inequality of the music or voices, had but a cold reception, being performed but three days, and those not crowded."

Camilla was composed by Marc Antonio Bononcini with libretto by Silvio Stampaglia. This was translated by Owen MacSwiney, and published quarto 1706. The opera was produced at Drury Lane, March 29, 1706. This was the first appearance in England of the male soprano Valentini Urbani (Signor Valentini), who, as the hero, Turnus, sang in Italian. The performance was bilingual, as Mrs. Tofts played Camilla in English. This opera proved a great success. The original Epilogue was spoken by Mrs. Oldfield.

Cibber has been followed by several stage historians, but *The Triumph of Love* was not produced until the following July, when it was given at the deserted Lincoln's Inn Fields Theatre, whence Betterton and his fellows had temporarily migrated to the Queen's.

Michael Kelly, however, tells us that the first production at the new Queen's Theatre was " Signor Giacome Greber's *Loves of Ergasto* set to Italian music," and the accuracy of this statement can at once be confirmed by a reference to the rare little Tonson quarto of 1705, " *The Loves of Ergasto*. A Pastoral Represented at the Opening of the Queen's Theatre in the Haymarket. Compos'd by Signior *Giacomo Greber*." This slim libretto is printed with an English translation facing the Italian, and was, no doubt, for sale in the theatre. It is an elegant, but slight, thing in three acts, with the following characters: Amore (Cupid), who sings the lyric prologue; Ergasto, Licori, Filli, Filandro. The Argument runs thus: " *Ergastus* going to the Chace in *Arcadia*, Two Nymphs, *Licori* and *Phillis*, fall in love with him; the former having first freed herself from the Love of a faithless Shepherd. *Ergastus* corresponds with *Licori's* Love; and *Phillis*, perceiving that *Ergastus* was resolv'd to be constant to *Licori*, changes her Resolution, and intends to Love *Filandro*, *Ergastus's* Companion, but at length finds he is, and acknowledges

him to be, her Brother." From this Argument Congreve's reference, "Two faithful Lovers, and *one* constant Woman," may be appreciated. The character of Licori was sustained by "the Italian Boy."

The Prologue spoken at the Opening of the Queen's Theatre was written by Sir Samuel Garth.

p. 48. THE GAMESTER. A comedy by Mrs. Susannah Centlivre produced early in 1704–5, probably in January. It was largely founded upon *Le Joueur*, of Jean François Regnard, which was written in 1696. The two comedies, however, are markedly different in tone, and Mrs. Centlivre introduces a sentimental morality which in this instance is far from displeasing. Betterton played Lovewell, and Mrs. Barry, Lady Wealthy. The play remained in the theatrical repertory for full half a century, one of the latest revivals being that at Drury Lane in October, 1756.

p. 48. DUKE AND NO DUKE. *A Duke and No Duke* was produced at Drury Lane, August 18, 1684. This farce by Nahum Tate is nothing more than an alteration of Sir Aston Cockain's *Trappolin creduto Principe* which was published, 8vo, 1658. Cockain tells us that his original design was taken from a play which he saw twice acted at Venice. Of *Trappolin creduto Principe* Langbaine says: "This Play was reviv'd on our Stage since the King's Return, and a new Prologue writ by *Duffet*, printed in his Poems *pag.* 82, and has since that been alter'd by Mr. *Tate*, and acted at the Theatre in *Dorset-Garden* 1685 (November, 1684)." Tate's farce is said greatly to have diverted King Charles. Trappolin was played by Anthony Leigh. With various alterations this farce remained on the stage until the nineteenth century. It was converted into a ballad opera, and again into a burletta, in both of which forms it gave complete satisfaction to the audiences.

p. 48. THE CONQUEST OF SPAIN. This tragedy by Mrs. Mary Pix was printed, 4to, 1705. It is entirely borrowed from William Rowley's *All's Lost by Lust*, which was printed, 4to, 1633, as "*Divers times Acted*

by the Lady Elizabeth's Servants. And now lately by her Majesties Servants, with great applause, at the *Phœnix* in *Drury Lane*." Immediately after the Restoration Rowley's tragedy had been revived at the Red Bull, but soon disappeared.

p. 48. ULYSSES. This tragedy by Nicholas Rowe was produced at the Haymarket, November 23, 1705. Betterton acted Ulysses; Booth, Telemachus; and Mrs. Barry, Penelope. It is a correct and frigid piece without any interest. It seems to have been played at rare intervals for ten years, and there was a revival at Covent Garden, March 23, 1756.

p. 48. THE CONFEDERACY. This comedy, which was often acted as *The City Wives Confederacy*, was produced at the Haymarket on Tuesday, October 30, 1705. The cast was a brilliant one, including Michael Leigh as Gripe; Dogget, Moneytrap; Booth, Dick; Mrs. Barry, Clarrisa; Mrs. Porter, Araminta; Mrs. Bradshaw, Corilla; and Mrs. Bracegirdle, Flippanta. The play completely established itself in the repertory, and with few intervals was given season after season until 1825. Nor did it then wholly disappear from the stage, for it was still to be seen in the provinces, and there was a London revival in 1841. *The Confederacy* was one of the most popular plays produced under the direction of Mr. Philip Carr, and it was given at the Royalty Theatre in November, 1904. It was further seen at the Repertory Theatre, Birmingham, in 1921, and at Oxford in 1926. This by no means exhausts the record of provincial revivals during the twentieth century. *The Confederacy* is from *Les Bourgeoises à la Mode* of Florent Dancourt, which was acted in Paris in 1682.

p. 49. TRELOOBY. This farce is nothing more than a racy native version of Molière's *Monsieur de Pourceaugnac*. It was printed, quarto, as: "Monsieur de Pourceaugnac, or, Squire Trelooby. Acted at the *Suscription Musick* at the *Theatre Royal* in *Lincoln's Inn Fields*. *March* 30. 1704. By Select Comedians from

both Houses." Dogget acted Squire Trelooby; Cibber, Wimble; Betterton, Lovewell; and Mrs. Bracegirdle, Julia. The farce was reprinted for the first time in my collected edition of Congreve, Vol. III., 1923. See the Introduction, Vol. I., and the notes upon the play for a full account of this piece.

p. 49. THE MISTAKE. This comedy was produced on Thursday, December 27, 1705. It is little more than a translation of Molière's *Le Dépit Amoureux*, itself owing something to Italian originals, which was produced at Beziers in 1654 and given in Paris, December, 1658.

In *The Mistake* Betterton played Don Alvarez; Booth, Don Carlos; and Dogget, Sancho. Although, as Downes says, not "Enroll'd a Stock-Play," *The Mistake* was very frequently seen during the eighteenth century, and in 1811 it is still spoken as a comedy which appeared from time to time. At Covent Garden, on February 11, 1790, was produced an adaptation entitled *Lover's Quarrels*, and this much abbreviated version remained a favourite for several years.

p. 49. THE REVOLUTION OF SWEEDEN. This tragedy was produced on February 7, 1706. On the whole it is not an uninteresting drama, although somewhat lacking in fire and spirit. The historical characters are transformed into purely romantic figures, and one feels that it should have been wrought in the heroic manner of a quarter of a century before. Betterton acted Count Arwide; Booth, Gustavus; and Mrs. Barry, Constantia, wife to Arwide.

p. 49. THE BRITISH ENCHANTERS. *The British Enchanters, or, No Magick Like Love*, written by George Granville, Lord Lansdowne, was produced at the Haymarket, February 21, 1706, and printed without the author's name, 4to, the same year. In Granville's collected works, three volumes, 1736, it is given as "A dramatick Poem with Scenes, Machines, Musick, and Decorations, &c." The libretto is certainly very well written, and the Preface especially interesting.

Betterton played Cœlius, a king of Britain; Verbruggen, Amadis of Gaul; Booth, Constantius, Emperor of Rome; Bowman, Arcalaus, a wicked enchanter; Mrs. Barry, Arcabon, an enchantress; Mrs. Bowman, Urganda, a good enchantress; and Mrs. Bracegirdle, Oriana. The entertainment was extremely magnificent and fullest opportunity is given for scenic effect. In his Preface the author says:

"This Dramatick Attempt was the first Essay of a very infant Muse, rather as a Task at such Hours as were free from other Exercise, than any way meant for publick Entertainment: But Mr. *Betterton* having had a casual Sight of it many Years after it was written, begg'd it for the Stage, where it found so favourable a Reception, as to have an uninterrupted Run of at least Forty Days. The Separation of the principal Actors which soon followed; and the Introduction of the *Italian* Opera, put a Stop to its farther Appearance."

With certain alterations of no great moment *The British Enchanters* was revived at the Haymarket, February 22, 1707.

p. 49. ARRIDED. Cf. *Every Man out of his Humour*, acted 1599, 4to, 1600, II., 1: *Fastidious Brisk*. Fore Heavens, his humour arrides me exceedingly. *Carlos Buffone*. Arrides you? *Fast. Brisk*. Ay, Pleases me.

p. 49. THE TEMPLE OF LOVE. This opera was produced on March 7, 1706.

p. 49. MONSIEUR SIDGEON. Gioseppe Saggione, whose wife, Maria Gallia, took part in the production.

p. 49. MR. LAURENCE. In a list of performers, which is dated December 24, 1709, Mr. Lawrence is given as one of the singers attached to the theatre.

p. 49. THE KINGDOM OF BIRDS. *Wonders in the Sun, or, The Kingdom of the Birds*, "a Comick Opera," was produced at the Haymarket, April 5, 1706. The names of the actors are not given, but we know that Pack played Moderation in the second act, and that Mrs. Mary Baldwin sang the rôle of the nightingale, whilst Mrs. Porter, Mrs. Willis, and Mrs. Bradshaw

also appeared. The idea of the opera, which Mr. W. J. Lawrence has pithily described as "a Jules Verne Tale with a spice of Rostand's *Chantecleer*," seems to be taken from *The Man in the Moone*, by Domingo Gonsalez (*i.e.*, Francis Godwin, Bishop of Llandaff, and after of Hereford), 8vo, 1638, and 12mo, 1657. Gonsalez is drawn up to the lunar world in an extraordinary machine, to which are harnessed twenty-five gansas, "a covey that carried him along lustily." The introduction of the birds, King Dove, Plumply Lord Pheasant, Croak Lord Raven, Sir Robin Redbreast, Sir Pratler Parrot and the rest, which is not without some humour, was undoubtedly suggested to D'Urfey by Aristophanes. Several composers were laid under liberal contribution for the music; amongst others, Draghi, Eccles and Lully. Whincop says that the opera had "several Ballads in it that took very much with the Common People."

In the Dedication to *The Recruiting Officer*, produced at Drury Lane, April 8, 1706, and printed, 4to, during the same year, Farquhar laughs at the failure of the opera, and defends himself from acting his comedy "on Mr. Durfey's third night."

p. 49. JULY, 1706. It should be remarked that Downes is mistaken here; *Wonders in the Sun* was produced April 5, 1706.

p. 50. MR. FAIRBANK. This Fairbank was a dancer, and must be carefully distinguished from his son, Henry Fairbank, who was at this time playing at Drury Lane, where, on April 8, 1706, he appeared as Thomas Apple-Tree in *The Recruiting Officer*. He had joined the theatre about 1697, and amongst his earliest parts was Van Scoten, a Dutch footman in D'Urfey's *The Campaigners, or, The Pleasant Adventures at Brussels*, produced at Drury Lane early in 1698. In a revival of Lacy's *Sauny the Scot* about the same time he acted Tranio, Winlove's man. In Mrs. Centlivre's first play, *The Perjur'd Husband, or, The Adventures of Venice*, produced at Drury Lane in September, 1700, he was

Ludovico, a Frenchman; in D'Urfey's *The Old Mode & The New, or, Country Miss with her Furbeloe*, first acted March 11, 1703, he played Combwig, an airy valet; and in the same author's *The Modern Prophets, or, New Wit for a Husband*, Drury Lane, May, 1709, Sal Magottile, a whimsical doctor; in Cibber's *The Double Gallant, or, The Sick Lady's Cure*, which was produced at the Haymarket, November 1, 1707, he played Supple. Hence, it will be seen that his range of characters did not rise to parts of any importance.

p. 50. MR. SWINNY. Owen Swiny or McSwiny, died October 2, 1754. A full account of the transactions to which Downes here makes allusion may be found in Cibber's *Apology*, Chapter IX. For details of McSwiny's extraordinary career see Mr. W. J. Lawrence's article, "A Famous Wexford Man," in *The New Ireland Review* for August, 1908.

p. 50. MR. KEENE. Chetwood gives the following account of Theophilus Keen:

"I Mention this Gentleman, as receiving Instructions from the late *Joseph Ashbury*, Esq; Mr. *Keen* was an excellent Scholar, and a very good Actor: But, having some Share in the Government of the Theatre in *Lincoln's-Inn-Fields*, under Mr. *Rich*, either for the want of Performers, or, perhaps, overlooking his Talents (a Fault sometimes very good Actors, of both Sexes, are guilty of,) he stood for parts something out of his Road, as *Oroonoko*, *Earl of Essex*, *Edgar* in *King Lear*; when, in the Part of *Gloster* in the same Play, and others of that Cast, no Actor of his Time could excel him. Altho' a very good Figure and Voice, his Person wanted Elegance for the soft Characters.

"It was reported, the ill Success of the Theatre, when he was Sharer in Profit and Loss, broke his Heart. He died in the Year 1719 and was bury'd in the Body of the Church of *St. Clement-Danes*, by a voluntary Subscription from both Houses. It was what we term in *England* a Walking Funeral; and there were upwards of Two hundred Persons in deep Mourning. His Life was published by Mr. *Savage*, illegitimate Son to the Earl of *Rivers*. Several *Would-be-Wits* wrote Copies of Verses upon his Death: One I remember ending with this Line:

"*And Death was Found too* Sharp *for Mr. Keen.*"

It may be remarked that this account is not strictly

accurate. Keen did not play Gloſter in *King Lear*, but Kent, and it seems very doubtful whether at any time he appeared as Edgar. As an actor he was much admired, and in the King in *Hamlet*, a part he played to the Hamlet of Betterton, he was received with great applause. In *The Recruiting Officer* he created Mr. Ballance; and also Freeman in *The Beaux Stratagem*. Amongſt his favourite rôles were the following: Brutus; Macbeth; Iago; Clause in *The Royal Merchant* (*Beggar's Bush*); Boroskie in *The Loyal Subject*; the King in *King Henry IV.*; Voltore in *Volpone*; the Cardinal in *The Duchess of Malfi*; Montezuma in *The Indian Emperour*; The Emperor in *Aureng-Zebe*; Dorax in *Don Sebaſtian*; Clytus in *The Rival Queens*; Maherbal in *Sophoniſba, or, Hannibal's Overthrow*; Lord Burleigh in *The Unhappy Favourite*; Sir Edward Belfond in *The Squire of Alsatia*.

p. 50. MR. NORRIS. Henry Norris, who was generally known as "Dicky Norris" or "Jubilee Dicky" from his superlative performance of the part Dicky in Farquhar's *The Conſtant Couple, or, A Trip to the Jubilee*, produced at Drury Lane in November, 1699, was the son of the celebrated actress, Mrs. Norris, who had been one of the earlieſt members of Sir William Davenant's Company, and was among the firſt women that ever came on the ſtage. Henry Norris was born in Salisbury Court in 1665, and Nature having given him a droll face with a diminutive figure, he seemed cut out for a comedian. Certainly he excelled in low comedy, although we are told that he could declaim any tragic part with great power and pathos, but his ſtature would not suffer him to essay heroes in the theatre. He married Mrs. Knapton, the ſiſter of the firſt wife of Robert Wilks, and left several children. His eldeſt son succeeded him in comedy, but was found to have a small share of his father's talents. Henry Norris died in 1734. His firſt appearance was at Dublin in 1695; hence he came back to England, and was playing at Drury Lane in the winter

of 1699. He played a vast number of characters. Among those which he created were: Pizalto in Mrs. Centlivre's *The Perjur'd Husband;* Sancho in *Love Makes a Man;* Sir Anthony Addle in *Courtship à-la-Mode;* Mrs. Fardingale in *The Funeral;* Petit in *The Inconstant;* Scrub in *The Beaux Stratagem.* In revivals he acted: Cutbeard, *Epicoene;* Sir Politick Woud'be, *Volpone;* Littlewit, *Bartholomew Fair;* Prigg, *Beggar's Bush;* the Mad Welshman, *The Pilgrim* (altered); Sir Oliver Cockwood, *She Wou'd if She Cou'd;* Gomez, *The Spanish Fryar;* Bisket, *Epsom Wells;* Sir Timothy Shacklehead, *The Lancashire Witches;* Testimony, *Sir Courtly Nice;* Daniel, *Oroonoko;* Barnaby Brittle, *The Amorous Widow*, in which rôle Mrs. Oldfield, who played Mrs. Brittle, considered him far superior to Colley Cibber.

p. 50. Mrs. Oldfield. Colley Cibber says:

"In the year 1699, Mrs. Oldfield was first taken into the house, where she remained about a twelve month almost a mute, and unheeded, till Sir John Vanbrugh, who first recommended her, gave her the part of *Alinda*, in the 'Pilgrim' revised."

It would be incorrect to say that Alinda was the first part played by Mrs. Oldfield, but it was certainly the first part in which she attracted attention. In a few years she had established herself as one of the favourite actresses of the day. She died October 23, 1730.

p. 51. Mr. Wilks. Robert Wilks was born at Rathfarnham near Dublin in the year 1670. At eighteen years of age he received an appointment as a clerk to Mr. Secretary Southwell, but his whole mind being set upon the stage, and his acquaintance lying chiefly among actors, he soon determined to try his fortune in the theatre. Accordingly he appeared at Smock Alley as Othello, and was received with the greatest applause. Here he continued for nearly two years, until his friend Richards, who had been a well-known figure at Dorset Garden and Drury Lane, gave him letters of recommendation to Betterton, who received him kindly and entered him as a member of

his company. This would be about the year 1691. The first part he played in London was Lysippus in *The Maid's Tragedy* to the Melantius of Betterton. He soon advanced in the popular favour, but the managers refusing an increase of salary he accepted the invitation of Joseph Ashbury and returned to Ireland. Not many months later the murder of Mountfort, in December, 1692, left the London stage at a very great disadvantage, and before long Wilks was requested to return, at a salary which, it is said, was equal to that of Betterton himself. Mr. Ashbury was unwilling to part from him, and it was only with difficulty that he could leave Ireland. From that time his success was assured, and he remained one of the chief organs of the London stage until his death, September 27, 1732.

"Mr. *Wilk's* Excellence in Comedy was never once disputed, but the best Judges extol him for the different Parts in Tragedy; as *Hamlet*, *Castalio* in the *Orphan*, *Ziphares*, in *Mithridates*, *Edgar*, in *King Lear*, *Norfolk* in the *Albion Queens*, *Piercy* in *Anna Bullen*, Earl of *Essex*, *Shore*, *Macduff*, *Moneses* in *Tamerlane*, *Jaffier* in *Venice Preserv'd;* and a countless Catalogue of other Parts in Tragedy, which he was allowed to perform in their full Perfection."

p. 51. Mr. Charles Hart. Actually it was William Mountford whom Wilks copied, and "often confess'd he was the Glass that he ever adjusted himself by," so Chetwood tells us.

p. 51. Mr. Cyber. Colley Cibber was born in London, November 6, 1671. His own stage career he has related in the famous *Apology*. In November, 1730, he was appointed Poet Laureate in succession to Laurence Eusden. Colley Cibber died December 12, 1757.

p. 51. Not Much Inferior in Tragedy. Cibber himself says that if he succeeded in some particular characters in tragedy it was "a merit dearly purchased." He continues:

"If the multitude were not in a roar to see me in *Cardinal Wolsely*, I could be sure of them in *Alderman Fondlewife*. If they hated me in *Iago*, in *Sir Fopling* they took me for a fine gentle-

man; if they were silent at *Syphax*, no Italian eunuch was more applauded than when I sung in *Sir Courtly*. If the morals of *Æsop* were too grave for them, *Justice Shallow* was as simple, and as merry an old rake, as the wisest of our young ones could wish me. And though the terror and detestation raised by *King Richard*, might be too severe a delight for them, yet the more gentle and modern vanities of a *Poet Bays*, or the well-bred vices of a *Lord Foppington*, were not at all more than their merry hearts, or nicer morals could bear."

p. 51. MR. ESCOURT. Richard Estcourt was born at Tewkesbury in 1668. When quite a boy he attempted to join a party of strolling players, but was prevented and shortly afterwards taken to London, where he was bound prentice to an apothecary in Hatton Garden. However, before long he managed to break his articles, and after having appeared at various provincial centres he crossed to Ireland, and was engaged in Dublin, where his great merit was shortly recognized. He possessed an extraordinary talent for imitation, and could exactly copy any actor whom he had ever seen. The consequence was that when he first appeared at Drury Lane in the character of Dominic in *The Spanish Fryar*, he gave an exact impersonation of Anthony Leigh, the great original. He was greatly addicted to the practice of gagging, and this, not without cause, met with some censure from the critics. The most important rôle which Estcourt created in London was Serjeant Kite in *The Recruiting Officer*. In revivals he played a very large number of first-rate parts, such as Crack, *Sir Courtly Nice;* Captain Bluff, *The Old Batchelour;* Teague, in *The Committee;* First Grave-digger, *Hamlet;* Antonio, *Venice Preserv'd;* Bayes, *The Rehearsal;* Falstaff, *Henry IV.;* Trincalo, *The Tempest;* Mercury, *Amphitryon;* Sir Sampson Legend, *Love for Love;* Tom Otter, *Epicœne;* Sir Epicure, Mannon, *The Alchemist;* Mustapha, *Don Sebastian;* the Quack, *The Country-Wife;* Pandarus, *Troilus and Cressida.* Estcourt has left one comedy, *The Fair Example, or, The Modish Citizens*, which was produced at Drury Lane, April 10, 1703, and revived

at Lincoln's Inn Fields in October and December, 1717. He is also the author of *Prunella*, an interlude introduced in *The Rehearsal*, being a burlesque upon the Italian opera.

The Spectator, January 1, 1711–2, contains an advertisement to announce that on this day Estcourt was opening the Bumper Tavern in Jane Street, Covent Garden. He now retired from the stage. He died in the year 1733.

p. 52. MR. BOOTH. Barton Booth was born in 1681, of a Lancashire family. He was educated at Westminster, and it is said that his first thoughts were turned to the theatre by the applause he met when he performed a part in the *Andria* upon the occasion of the Latin play. However that may be, he left school at the age of seventeen, and when he was eighteen he appeared upon the Irish boards, where in June, 1698, he acted Oroonoko with very great applause. Before long he returned to London, and it has been said that after Betterton's death he was something kept in the background by Wilks, who put his friend Mills before him. Nevertheless, his great success as Cato in Addison's play, which was produced at Drury Lane, April 14, 1713, definitely established him in the front rank. He remained a great favourite with the town, who loudly applauded him as Jaffier, Timon, Antony, Henry VIII., Lothario, Cassio, Castalio, Valentine, and many more. In the year 1727 this popular actor was seized with an exhausting illness from which he never wholly recovered. He died Tuesday, May 10, 1733, at Hampstead, and was buried at Cowley, near Uxbridge.

p. 52. MR. JOHNSON. Benjamin Johnson, commonly called Ben Johnson, was born in 1665. He was originally intended to adopt the profession of an artist, and for some years he studied with that object in view. However, he took more pleasure in the sock and buskin than in his canvas and colours, and before long transferred his allegiance to the théatre.

"He arrived to as great a Perfection in Acting, as his great namesake did in Poetry. He seemed to be proud to wear that eminent Poet's double Name, being more particularly great in all that Author's Plays that were usually performed, *viz. Wasp* in the Play of *Bartholomew-Fair*, *Corbaccio* in the *Fox*, *Morose*, in the *Silent Woman*, and *Ananias* in the *Alchymist*."

Johnson came to Drury Lane in 1695, and his first original part seems to have been Sir William Wisewou'd in Cibber's earliest play, *Love's Last Shift, or, The Fool in Fashion*, which was produced at that house in January, 1695–6. "Mr. *Johnson* played to the last Year of his Life, with the same Standard Reputation; and died in *August*, 1742, in the 77th Year of his Age." On May 25, 1742, he had acted Foresight in *Love for Love*, and on the following night he was the Fisherman in *The Rehearsal*, when Bayes was performed by Garrick. During his admirable career of well-nigh half a century on the London stage he was seen in a very great number of parts. Among those he originally created were: Captain Driver in Southerne's *Oronooko;* Coupler in *The Relapse;* Alderman Smuggler in *The Constant Couple;* Sago, a Druggster, in *The Basset-Table;* Sir Solomon Sadlife in *The Double Gallant;* Sir David Watchem in *The Man's Bewitch'd;* Sir John English in *The Country Lasses;* Vellum, the Steward in *The Drummer*. His was also a very important line in revivals, for amongst other characters he sustained: Obadiah, *The Committee;* First Gravedigger, *Hamlet;* Old Fumble, *The Fond Husband;* Moody, *Sir Martin Mar-all;* Sir David Dunce, *The Souldiers Fortune;* Jacomo, *The Libertine;* Clodpate, *Epsom Wells;* Savil, *The Scornful Lady;* the Mufti, *Don Sebastian;* Ned Blunt, *The Rover;* as also such Shakespearean rôles as Polonius, Caliban, Shallow, and Old Gobbo. It will be remarked that Downes says that Johnson is "a true Copy of Mr. *Underhill*," and it may be noticed that many of the characters which Johnson played had originally been created by that great comic original, for example, Obadiah, Sulpitius (*Caius Marius*), Moody, Jacomo,

Clodpate, the Mufti, Ned Blunt, and several more. Davis highly praises Johnson's acting, and Lloyd in his poem *The Actor*, writes :

> " Old Johnson once, tho' Cibber's perter vein
> But meanly groups him with a num'rous train,
> With steady face and sober hum'rous mein,
> Fill'd the strong outlines of the Comic scene.
> What was writ down with decent utt'rance spoke,
> Betray'd no symptom of the conscious joke ;
> The very man in look, in voice, in air,
> And tho' upon the stage, appear'd no Play'r."

p. 52. MOROSE. Morose in *Epicoene ;* Corbaccio, *Volpone ;* Mr. Hothead, *Sir Courtly Nice.*

p. 52. MR. DOGGET. Thomas Dogget was born in Castle Street, Dublin. His first appearance in London seems to have been as Deputy Nicompoop in D'Urfey's *Love for Money*, and in January, 1691–2, at Drury Lane he completely established himself in the favour of the town by his performance of Solon in the same author's *The Marriage-Hater Match'd.* This rôle, indeed, remained one of his great successes, and, as Downes remarks, he was equally famous for Ben in *Love for Love*, Fondlewife (Nikin) in *The Old Batchelour*, and Shylock in George Granville's adaptation from Shakespeare *The Jew of Venice*, which was given at Lincoln's Inn Fields in the spring of 1701. In D'Urfey's *The Richmond Heiress*, in which Dogget played Quickwit, a comedy produced at Drury Lane early in 1692–3, there is a scene of considerable interest where the characters discuss various actors of the day, and among these Dogget is singled out for particular praise. Anthony Aston says :

> " *Dogget* was the most faithful and pleasing actor that ever was, for he never deceived his audience, because while they gazed at him, he was working up the joke, which broke out suddenly in involuntary acclamations and laughter ; he was the best face painter and gesticular ; and a thorough master of several dialects tho' ignorant of the Scottish dialect he was a most excellent *Sauny*. *Dogget* in person was a little lively man, in behaviour he was modest, cheerful, and complacent ; he sung in company very agreeably, and in public, very comically."

In 1709 Dogget became co-lessee of the Haymarket with Cibber and Wilks, and there is some account of him in the *Apology*. In December, 1713, he retired from the stage, although he played once more for a few nights in 1717. On August 1, 1716, the following notice appeared:

"This being the day of his Majesty's happy accession to the throne, there will be given by Mr. Dogget an Orange coloured Livery with a Badge representing Liberty, to be rowed for by 6 watermen that are out of their time within the year past—they are to row from London Bridge to Chelsea—it will be continued annually on the same day for ever—they are to start exactly at 4 o'clock."

Dogget has left one play, *The Country-Wake*, which was produced at Lincoln's Inn Fields in the spring of 1696, and in which the author played Young Hob, with Betterton as Woodvill and Mrs. Barry as Lady Testie. This is a good comedy, yet in later years it was reduced to one act, and thus played at Drury Lane October 6, 1711, with the author in his original character. It still remained in the repertory, but from time to time was considerably varied and altered. In 1767 it was turned into a musical farce and given on April 11 at Drury Lane as *Flora, or, Hob in the Well*, in which guise it proved very popular, and continued a favourite afterpiece for a great number of years. Dogget died at Eltham, in Kent, where he had a comfortable estate, September 22, 1721.

p. 52. MR. PINKETHMAN. In *A Comparison between the Two Stages*, 1702, Pinkethman is spoken of as: "The Flower of *Bartholomew*-Fair, and the Idol of the Rabble. A fellow that over-does every thing, and spoils many a part with his own stuff." If we may trust the very many contemporary notices, this criticism is hardly too severe upon a comedian who, however facetious and entertaining, was wont to take unpardonable liberties, both with his author and his audience. The first character to which his name appears is the very

minor rôle of Stitchum, a tailor, in Shadwell's posthumous comedy *The Volunteers*, which was given at the Theatre Royal, Drury Lane, very shortly after the author's death, that is to say, at the end of November, or in the first days of December, 1692. A few weeks later he is acting the Porter at the music-meeting with some half a dozen lines to speak in Southerne's *The Maid's Last Prayer, or, Any, rather than Fail*, produced in January, 1692–3. In the course of two or three years, however, his comic talents were recognized, and in December, 1696, at Drury Lane, he acted Sir Merlin Marteen, an important part in Mrs. Behn's *The Younger Brother*. He also played Major Rakish in Cibber's *Woman's Wit*, which was produced about the same time. In November, 1699, he was Beau Clincher in *The Constant Couple;* in December, 1700, he created Don Lewis in *Love makes a Man*, an execrable rehash of two fine old plays of Fletcher by Colley Cibber; and in November, 1702, Trappanti in *She Wou'd and She Wou'd Not*. Pinkethman's last appearances seem to have been at Drury Lane in the spring of 1724, when he was seen as Justice Tutchin in a revival of *Ram Alley*, and twice for his particular benefit, in *The Humorous Lieutenant* and in *Epsom Wells*. Pinkethman had a theatre of his own at Richmond, and usually managed a booth at Bartholomew Fair.

p. 52. Mr. Mills. John Mills was an actor of considerable talents, who, it is said, somewhat suffered through being entrusted with parts to which his powers were not equal. Owing to his friendship with Wilks, whose authority then to a large degree regulated the castings of plays, he was given many rôles of the first importance, while Powell and Booth were something set in the background. An example of this is instanced by Davies:

"Soon after the death of Betterton, Wilks with great partiality, gave Macbeth to Mr. John Mills, a player whom he patronized. But Mills was deficient in genius to display the various passions and turbulent scenes of the character. Mills was, in person,

inclined to the athletic size; his features large, though not expressive; his voice was manly and powerful, but not flexible; his action and deportment decent . . . I have seen him in Macbeth; but neither his manner of speaking, his action, nor his deportment, made any impression on my mind greatly to his advantage. He spoke, indeed, the celebrated soliloquoy on the progress of time, beginning with 'To-morrow! to-morrow and to-morrow!' with propriety and feeling, and it produced considerable effect on the audience. It was a matter of concern, to judges of theatrical merit, to see such actors as Booth and Powell, condemned to represent the inferior parts of Banquo and Lennox, when Mills was so improperly set over their heads."

One of the best characters acted by Mills was Pierre in *Venice Preserv'd*.

"Mills acted Pierre so much to the taste of the public, that the applause, bestowed on him in this part, exceeded all that was given to his best efforts in every thing else. The actors joined their voices to that of the public: I confess, I never saw Mills in Pierre without a great degree of approbation. Why he and Quin wore a white hat in this part I could not learn."

One of the earliest rôles created by Mills was Jack Stanmore in Southerne's *Oroonoko*, at Drury Lane, January or February, 1695–6. On December 4, 1736, at Drury Lane, he played the King in *Henry IV., Part II.*, and this was the last time he appeared. Davies says: "I saw him hurrying to the playhouse between five and six in the evening." A few days later he was indisposed, and on December 14, when *Venice Preserv'd* was given, Quin had to supply his place as Pierre. On December 23 Mills was announced to play Macbeth, but again Quin was called upon as his substitute. Mills died before the close of the month.

p. 52. MR. POWEL. George Powell was brought up to the stage, his father having been an actor. From all accounts he might have excelled both in tragedy and in comedy, for he had very great natural gifts, but he ruined his chances owing to his negligence and his debauchery, since it is said that he was frequently foxed, and consequently being very imperfect upon the stage he incurred the displeasure of the audience. Owing to these unfortunate habits he suffered very great

mortifications, since Wilks who was by no means so good an actor attained a far greater success. Cibber says :

" Powell had from nature much more than Wilks ; in voice and ear, in elocution, in tragedy, and humour in comedy, greatly the advantage of him ; yet, as I have observed, from the neglect and abuse of those valuable gifts, he suffered Wilks to be of thrice the service to our society."

Booth told Cibber that when a young man he had been for some time too frank a lover of the bottle ;

" But having had the happiness to observe into what contempt and distresses Powell had plunged himself by the same vice, he was so struck with the terror of his example, that he fixed a resolution (which, from that time to the end of his days, he strictly observed) of utterly reforming it."

In *A Comparison between the Two Stages*, Powell is spoken of with disdain as : " An idle Fellow, that neither minds his Business, nor lives quietly in any Community." In spite of his failings Powell was undoubtedly an actor of something very like genius, and he played a great number of parts of the first importance. One of his earliest characters appears to have been Don Cinthio in Mrs. Behn's *The Emperor of the Moon*, which was produced at Dorset Garden about Easter, 1687. He was the original Muley-Zeydan in *Don Sebastian* (as Mr. Powell, jun.); Carlos in *Love Triumphant ;* Bellmour in *The Old Batchelour ;* Brisk in *The Double-Dealer ;* Worthy in *The Relapse ;* Colonel Standard in *The Constant Couple*. In various revivals he played Prospero, Macbeth, Timon of Athens, King Lear, Hotspur, Cassius, Hamlet, Cassio, Falstaff, Volpone, Œdipus, Don John, Alexander the Great, Rollo, Face, Almanzor, Pinchwife, Polydore, Warner, Valentinian, Castalio, Florio, Palamade, and many more, an extraordinary range of parts, both in comedy and in tragedy. He died December 14, 1714, and was buried on December 18, his funeral being attended by all the actors at Drury Lane.

p. 52. Mr. Bullock. In 1702 *A Comparison*

between the Two Stages speaks of William Bullock as: "The best Comedian that has trod the Stage since *Nokes* and *Lee* (*Anthony Leigh*) and a fellow that had a very humble Opinion of himself." Davies says:

"Bullock was an actor of great glee and much comic vivacity. He was, in his person, large; with a lively countenance, full of humorous information. . . . The comic ability of Bullock was confirmed to me by Mr. Macklin, who assured me, very lately, that he was, in his department, a true genius of the stage. I have seen him act several parts with great applause; especially the Spanish Frier, at a time when he was about eighty."

Davies is writing in 1784, and his last statement cannot be correct, for Bullock must have been at least ten or fifteen years short of fourscore. The first character to which his name appears is that of Sly in Colley Cibber's *Love's Last Shift*, which was produced at Drury Lane in January, 1695–6; in December, 1696, he played Sir Morgan Blunder in Mrs. Behn's *The Younger Brother*, and in the same month he created Sir Tunbelly Clumsey in Vanbrugh's *The Relapse*. In November, 1699, he was Clincher Junior in *The Constant Couple;* and thereafter he plays a large number of leading comic rôles. In revivals he acted Falstaff; the First Gravedigger in *Hamlet;* Dogberry; Sir Amorous La Foole; Cokes; Kastril, the Angry Boy; Trincalo; Thersites; the Mufti in *Don Sebastian;* Lopez, the Spanish Curate; Timothy Squeeze in Shadwell's *The Miser;* Teague O'Divelly in *The Lancashire Witches;* Sir Martin Mar-all; Cacafogo; Sir Jasper Fidget; Bisket in *Epsom Wells*. His last performance at Covent Garden was the Host in *The Merry Wives of Windsor*, April 25, 1739, but during the following summer he had a booth at Bartholomew Fair, and here he seems occasionally to have acted. Bullock died in 1740. He had three sons, Christopher, Hildebrand and William; all three were upon the stage, and Christopher attained a real excellence. In the casts he generally appears as Bullock Junior. He died after a long and distressing illness in 1723.

p. 52. THE BONDMAN. Betterton acted Pisander, who is disguised as a slave named Marullo, in Massinger's *The Bondman;* Archas in *The Loyal Subject;* Memnon in *The Mad Lover;* Solyman in *The Siege of Rhodes*. The reference here is to Davenant's drama; Betterton also played Solyman in Orrery's *Mustapha*.

p. 52. RICHARD THE THIRD. Shakespeare's *Richard the Third* was allotted to Killigrew in January, 1668–9. In *Covent Garden Drollery*, 1672, is printed a "*Prologue to* Richard *the third*": see my edition of *Covent Garden Drollery*, p. 11 (Fortune Press, 1927). In spite of Hazelton Spencer's refusal to admit this as evidence that Shakespeare's play was produced between 1661–1699, I am inclined to believe it may be taken as ample proof (*Shakespeare Improved*, 1297, p. 133, n. 22). However, after the union Betterton may have acted Richard III. The play was popular. In Higden's *A Modern Essay on the Thirteenth Satyr of Juvenal*, 4to, 1686, there is an allusion to "visions bloodier than King *Dicks*," and in D'Urfey's *The Fool's Preferment*, 4to, 1688, Act III., Lyonel cries: "A Horse; a Horse; my Kingdom for a Horse." On the other hand, Downes is possibly alluding to Betterton's Richard III. in Caryl's *The English Princess, or, The Death of Richard III.*, for which see *supra*, p. 27. From a misunderstanding of a passage in Cibber's *Apology* it has been supposed that Samuel Sandford played the title-rôle in Shakespeare's *Richard III.*, but Cibber does not say so.

p. 52. KING LEAR. Betterton probably acted King Lear in Shakespeare's play, as it was given without alteration in the earlier years after the Restoration, as well as in Tate's adaptation that was produced at Dorset Garden in the spring of 1681.

p. 52. TIMON OF ATHENS. In Shadwell's alteration which was produced at Dorset Garden early in January, 1677–8, or possibly even in the preceding December.

p. 52. SIR JOHN FALSTAFFE. In the earlier years after the Restoration William Cartwright was the

acknowledged Falſtaff. For several years after the union of 1682, when *Henry IV.* was thus at Betterton's disposal, he had played Hotspur. During the season 1699–1700, in midwinter, at Little Lincoln's Inn Fields, he produced his own version, *K. Henry IV. with the Humours of Sir John Falſtaffe.* This was printed, 4to, 1700, and is little more than an acting version with various cuts. In a letter written by Villiers Bathurſt to Dr. Arthur Charlett, Maſter of University College, dated Bond Street, January 28, 1699–1700, the following occurs:

"The Wits of all qualities have lately entertained themselves with a revived humour of Sir John Falſtaff in Henry the Fourth, which has drawn all the town, more than any new play that has bin produced of late; which shews that Shakespeare's wit will always laſt: and the criticks allow that Mr. Betterton has hitt the humour of Falſtaff better than any that have aimed at it before."

p. 52. A PROLOGUE. This is very inaccurate. The couplet does not occur in a Prologue but in a Complimentary Address "To Mr. Granville, On His Excellent Tragedy, Called Heroick Love," which was prefixed to the play when it was published, 4to, 1698. The lines which Downes has misquoted should run thus:

Their Setting Sun ſtill shoots a Glim'ring Ray,
Like Ancient *Rome*, Majeſtick in Decay.

SATYR ON THE PLAYERS: NOTES

p. 56. STROWLING COISH. Coysh was an actor of very inferior rank. He played such small parts as Plautus in Lee's *The Tragedy of Nero, Emperour of Rome*, produced at Drury Lane, May, 1674; Jeffrey in Duffett's burlesque of Shadwell, *Psyche Debauch'd*, first given about Easter, 1675; Aristander, a soothsayer, in *The Rival Queens*, March, 1676–7; Sir Robert Malory in Leanerd's *The Country Innocence*, March, 1677; Bramble in the same author's *The Rambling Justice*, 1677–8; the Second Physician in D'Urfey's *Trick for Trick*, early (probably February) 1677–8; and Swift, a servant, in the same author's *Sir Barnaby Whigg*, August–September, 1681. In *New Songs and Poems à la Mode* by P. W. Gent, 1677, is a prologue and an epilogue written for *The Indian Emperour* as "Acted by the Duchess of *Portsmouth's* Servants" assisted by Poel (Powell) and Coysh. See also Duffett's *New Songs*, 1676 (p. 96).

p. 56. CAVE. Cave Underhill. Davies, *Dramatic Miscellanies*, 1784. Vol. III., pp. 133–4, says that Underhill was "one of the gill-drinkers of his time; men who resorted to taverns, in the middle of the day, under pretence of drinking Bristol milk (for so good sherry was then called) to whet their appetites, where they indulged themselves too often in ebriety."

p. 56. GOODMAN THE THIEF. Cardell Goodman actually took to the road as a highwayman. He used "to take the air (as he called it) and borrow what money the first man he met had about him." He was, however, arrested early in his career, and he received a pardon from King James II.

p. 57. SLINGSBY. Mary Aldridge, afterwards Mrs. Mary Lee, and *en secondes noces* Lady Slingsby.

p. 57. SHADWELL. Anne Shadwell, the wife of Thomas Shadwell (Og).

p. 58. SARAH. Sarah Cook.

p. 58. SAVIN. *Juniperus Sabina.* A small bushy evergreen shrub, the dry tops of which were used medicinally. Savin is strongly poisonous. It possesses emmenagogic properties, and hence was commonly employed in procuring abortion. So in Shadwell's *The Royal Shepherdesse*, 4to, 1669, Act I., old Geron mutters: "How could I imagine that any of these sort of Women would keep themselves honest three minutes, when they fear'd neither the danger of taking Savin, nor a great Belly?" Dryden in his translation of Juvenal (1693), VI., 773–9, writes:

> Such is the Pow'r of Herbs; such Arts they use
> To make them Barren, or their Fruit to lose.
> But thou, whatever Slops she will have bought,
> Be thankful, and supply the deadly Draught:
> Help her to make Manslaughter; let her bleed,
> And never want for Savin at her need.
> For, if she holds till her nine Months be run,
> Thou may'st be Father to an *Æthiop's* Son.

p. 59. PETTY. This actress, when very young, joined the Dorset Garden in 1676. One of the earliest, if not actually her first, rôle was Dorinda, "A young Nymph in Love with *Sylvio*," in Settle's *Pastor Fido*, produced during the autumn of that year. In the course of the play attention is more than once drawn to Dorinda's youth, as in Act II., Scene 3, where Gerana says:

> Think of Loving *Sylvio* seaven years hence.
> *Dorinda.* And must I stay so long, so long a time?
> *Gerana.* Your beauty then will be in all its prime.

In the Epistle Dedicatory to the quarto, licensed December 26, 1676, Settle particularly says "the part of *Dorinda* was made up new to fit it for the person design'd to Act it." In the Epilogue by Mrs. Behn to her alteration of Randolph's *Jealous Lovers*, *Like Father, like Son*, produced April 5, 1682, Jevon the speaker, says:

> Here Mistris Petty, Hah! she's grown a very Woman,
> Thou'st got me Child, better me than no Man.

In the printed casts we find that Mrs. Petty's name stands to a large number of rôles. She played Peggy,

an innocent young country girl, in *The London Cuckolds*, November, 1681 ; Philippa in D'Urfey's *The Royalist*, produced at Dorset Garden in January, 1681–2 ; Lady Diana Talbot, *Virtue Betray'd, or, Anna Bullen*, produced April 5, 1682 ; Clara in *The False Count*, October, 1682 ; Lady Rich in *Dame Dobson*, June 1, 1683. About the year 1685 she seems to have left the stage.

p. 59. SUE PERCIVAL. Who married William Mountfort, and *en secondes noces* became Mrs. Verbruggen.

p. 59. HER COFFEE FATHER. Thomas Percival the actor. He was arrested, and in October, 1693, condemned to death for clipping. The sentence was, however, altered to transportation. He got as far as Portsmouth, but died and was buried there. See my *Shakespeare Adaptations*, Introduction, pp. lxxxiii–xc.

p. 59. TWYFORD. In his MS. *History of the Restoration Stage* (Harvard), Vol. I., p. 205, Collier refers to a piece in his collection entitled " A New Ballad showing how one *Tim Twiford* a player of the King's Company was carried to the *Marshalsey* for money he owed to his Laundress, and what he did there." He characterizes it as very smutty and only quotes the conclusion :

> Beware ye players, all beware
> Of poor *Tim Twiford*'s fate,
> And learn to live upon your share
> Although it be not great.
>
> For players too must pay their debts,
> Or in cold prison lie,
> At which each proud stage strutter frets,
> And some do almost cry.
>
> No longer can they strut and huff
> Though once they could do so,
> And smooth or rough, they get enough
> To pay the debts they owe.

It is certainly a curious fact that no other copy of this Ballad has come to light, and so far as I know there has not been traced in list, printed or otherwise, an actor of the name Twyford belonging to the Theatre Royal. Collier was aware that an actress, Mrs. Twyford, was a member of the Duke's Company. However, he does

not appear ever to have met with the *Satyr on the Players*. The Ballad must, I think, be considered one of his forgeries. At the same time it is certainly a curious coincidence that Mrs. Twyford's husband should be spoken of as "Close in Custody," and seemingly for debt. The discrepancy of Tim Twyford being said to belong to the King's Company, whilst Mrs. Twyford was a member of the Duke's Company will not escape notice.

p. 59. OSBORN. It has been suggested that Margaret Osborne was originally Mrs. Slaughter. Mrs. Osborne's name occurs in a list of players under James II., and is frequent in the printed casts. Her line was small, and she acted such rôles as Flora in *The Fatal Jealousy*, August, 1672; Mrs. Clappam, *The Careless Lovers*, March, 1673; Lelia, *The Reformation*, autumn, 1673; Luce, *Tom Essence*, autumn, 1676; Elvira, *Abdelazer*, winter, 1676; Florella, *The Orphan*, early (probably February) 1680; Jane, *The London Cuckolds*, November, 1681; Jacinta, *The False Count*, October, 1682; Hellen, *Dame Dobson*, autumn, 1683; Ariadne, *The Commonwealth of Women*, summer, 1685.

p. 59. NORRIS, AND HER DAUGHTER. The son of Mrs. Norris, "Jubilee Dicky," was famous, but I believe her daughter has not been identified. If the younger lady were married she would, of course, appear in the printed casts under her husband's name, and she may have been one of the many minor performers concerning whom nothing is known save that they played some small rôles of trifling importance. Such, for example, were Mrs. Crofts who acted Teresa in *The Spanish Fryar*, March, 1679–80; Mrs. Le Grand who acted Eugenia in *The Counterfeit Bridegroom*, August, 1677, and Phrinias in Shadwell's *Timon of Athens*, December, 1677, or early in the following January; and Mrs. Rachel Lee who acted Judy, Lady Susan's woman, in Southerne's *The Maid's Last Prayer, or, Any, Rather than Fail*, Drury Lane, January, 1692–3.